



ISSUE SIXTY-NINE

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# THE FIVE DOCTORS

IN-VISION

THE MAKING OF A TELEVISION DRAMA SERIES





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# IN-VISION

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The Doctor closed The Time Machine with a sigh.

"Dear old H.G." he thought. "Such an optimist. Such an enthusiast - especially for the ladies."

The Doctor smiled as if at some pleasant memory, then frowned, at some more troubling thought. Recent — well, subjectively recent — events at the Millenium in San Francisco flashed through his mind in a jumble of outrageous images... It had been a weird, fantastic adventure, full of improbable, illogical events.

The Doctor frowned again, at the memory of the Master treating his precious TARDIS as if it were his own.

How had he gained entry in the first place? Where had he acquired those mysterious morphotic powers he had made use of so freely?

Useless to speculate, decided the Doctor. He would never know the answers now. Probably no-one did.

He looked around the TARDIS control room, now restored to its classic simplicity. While roundelled walls, and the many-sided control console with its central column. A few old fashioned chairs, an antique table, a hat-stand, a tall column with the statue of a bird on top. Somehow, restoring things to their original simplicity had helped to erase the lingering taint of the Master's presence.

The Doctor stood up abruptly, suddenly troubled. Better make one final check - just to make sure that none of the Master's malignant influence remained.

The Doctor left the TARDIS control room and made his way to the cloister room. He paced slowly along the pillared walkways and crossed the stone-flagged square, entering the massive central

structure that held the Eye of Harmony.

He stood gazing down at the flat granite sculpture in the shape of a great closed Eye. It wasn't the Eye of Harmony at all, of course, not really. Just a symbolic manifestation, an aspect of the Great Eye of Harmony on Gallifrey. Created by Omega, stabilised by Rassilon, the Eye held a trapped Black Hole. Its inexhaustible energy source powered all Gallifrey — including all the TARDISes with which the Time Lords voyaged through space and time. Even an antiquated Type Forty, like this one, was directly linked to the Eye.

The Doctor studied the Eye for a moment longer. Everything was in order. The Eye was closed, as it should be. Except...

In the stone corner of the closed Eye, something gleamed like a tear. The Doctor leaned forward to study it more closely.

It was solid, not liquid, like a tiny gleaming diamond. Surely it must irritate the Eye? Like those gritty fragments children call 'sleep', that they sometimes find in their eyes upon awakening.

The Doctor leaned closer still and the little diamond blazed even brighter. It glowed and burned and spun itself into a bolt of pure energy that lashed out and upwards and flashed into the Doctor's eyes, searing across his brain. The Doctor staggered back, his hand to his eyes, and crashed to the ground...

As he fell, he heard a mocking voice. "Always one last trap, Doctor. All's ill that ends ill..."

The Doctor spiralled down into blackness with the Master's mocking laughter in his ears...

**Terrance Dicks**





**ORIGINS:** As recounted in *The Fifth Doctor Handbook*, the first serious move to put wheels in motion for a 20th anniversary special took place on July 21st 1981. In a memo to Head of Series David Reid, Producer John Nathan-Turner proposed moving *Doctor Who* back to an Autumn start in 1983. Aware that Season 19 was being pegged for Tuesday and Wednesday night transmissions, he had calculated that Wednesdays in November 1983 would include the all-important date of November 23rd — the china anniversary of the world's longest-running science-fiction series.

Nathan-Turner used the prospect of including an anniversary special serial, akin to *The Tenth Doctors* in 1973, as the main lever in his argument to Reid. Privately, his motives were driven by a general dislike of the twice-weekly Spring slots currently allocated to the show, and a confidence that he could pull off a mass assembly of familiar faces from *Doctor Who*'s long history in one production. Ever since assuming the mantle of Producer, Nathan-Turner had made a point of attending every *Doctor Who* convention his schedules would allow, and of getting to know as many of the regular cast as possible. By 1981 he had become an unofficial agent for many of them, negotiating their fees with convention organisers and product designers alike. A fundamental question he always asked concerned their

willingness to reprise their roles in the series for guest appearances. Some, like Peter Purves and Maureen O'Brien, gave an emphatic no, but in the main the responses were positive, depending, of course, on other contractual commitments at the time.

David Reid replied to Nathan-Turner's memo on August 25th. The request for a slot move was turned down, due in the main to a belief that Peter Davison's comedy series, *Sink or Swim* would run to a third series. If that was to happen the production schedules for *Sink or Swim* would require a severe shift to accommodate *Doctor Who*, and as comedy traditionally out-ranked drama series in production hierarchy this was refused point-blank by BBC1 Controller, Alan Hart.

Nevertheless Hart was receptive to the idea of a special show to mark the 20th anniversary, and it was he who suggested the format of a 90-minute TV movie.

The big hurdle to overcome was cost. Within the show's operating budget there was nominally enough money to fund 28 episodes. This had been the structure of Season 18, and Season 19, although 26 episodes long, had funded *K9* and *Company* as well. If Season 20 was to run similarly 26 episodes, then production costs would theoretically be feasible, if very tight, for a 90-minute special. The problem was the guest cast.

Nathan-Turner and Script-Editor Eric Saward's initial idea was to bring back each of the surviving Doctors and pair them with one companion from each era. The barest minimum would therefore be eight guest stars, ten plus if additional "B" ranked artists were to be engaged to play one-off principle roles. BBC Enterprises was one avenue Nathan-Turner explored. In correspondence and during meetings with Head of Enterprises Bryon Parkin to discuss arrangements for the Longleat extravaganza, he brought up the subject of how much money the BBC's commercial arm was raking in now from sales of *Doctor Who* episodes and related merchandise, principally to the United States. They discussed the then radical notion of Enterprises sponsoring some of *Doctor Who*'s production costs, but although Parkin was sympathetic and supportive of the idea, both men realised putting the structure and paperwork in place to do this would not be possible in time to help the anniversary movie. Eventually Alan Hart was able to bring in the additional finance although, according to his memoirs published by Marvel Comics, John Nathan-Turner was unaware of the deal struck at the time. By the early Eighties co-production deals with other countries had become a well established practice, especially with television companies based in Australia. Terms were very straightforward. In return for funding the sponsor could first-run air the production for nothing, and receive a big discount on the syndication rights. Additionally, if the production was sold to other stations world-wide, proceeds and profits would be divided between BBC Enterprises and the sponsor. It was an attractive proposition for sponsors. They got to cherry-pick shows they believed would be popular and which would attract advertising, and they got to secure the exclusive syndication rights in their own countries. For BBC Television co-production brought in much needed extra cash, but the penalty was having to split profits on potentially lucrative overseas sales — which is why regular co-funding of the highly saleable *Doctor Who* series was not tendered during the Eighties.

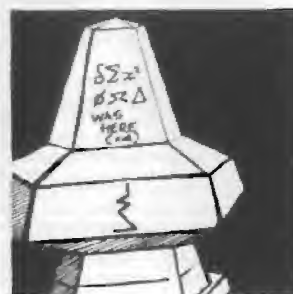
Co-sponsors of the anniversary special would be the ABC Network in Australia whose other telefantasy ventures had been David Maloney's *Day of the Triffids* serial in 1981 and, two years later, season two of the *Tripods* saga. Although verbal agreements were made as early as May 1982, the physical cash, about 60,000 Australian dollars, was not 'in the bank' until almost exactly a year later — but it was enough to cover both the costs of a substantial guest



cast and an extended film budget. *CMS*' own *FreeSheet* news publication gave the first firm report of John Nathan-Turner's plans for the special show in June 1982, along with a hint from the *Radio Times* senior Editor, Pat Carthy, that a 20th anniversary *Doctor Who* special publication might also be on the cards. The only task now was to put together the most ambitiously planned *Doctor Who* story of all time...

**SCRIPT:** By June 1982 certain parameters for the series were already in place. The current Doctor would have Tegan and Turlough as his companions, but not Nyssa as Sarah Sutton's contract was not going to be renewed after its expiry at the end of the year. Carole Ann Ford was confirmed to play Susan alongside whom-ever landed the part of the first Doctor. No longer a working actress she devoted her time to raising her children and supporting her husband's fashion trade business. Approached by Nathan-Turner at a *Doctor Who* convention she enthusiastically gave commitment to appear in the special. For the other Doctors Jamie and/or Victoria were the preferred choices to accompany Doctor 2 and Lethbridge-Stewart plus Jo Grant to accompany Doctor 3. Originally Nathan-Turner had hoped for Lalla Ward to appear alongside her husband, reuniting Romana 2 with Doctor 4, but on May 1st 1982 most of the tabloids carried an announcement that Ward and Tom Baker had officially separated due to a breakdown in their 16-month old marriage. Aware that Tom Baker would be the hardest challenge of all to bring into the special, Nathan-Turner sounded out the availability of Baker's favourite assistant, Elisabeth Sladen, during early meetings with her to discuss *K9* and *Company*.

For the villains Nathan-Turner favoured The Master while Eric Saward was happy about the idea of including his personal favourites, the Cybermen. Both men had rejected the Daleks due to the special's large provision for location filming versus the eternal problems of moving Daleks over rough terrain. To write the serial Saward told a reluctant Nathan-Turner he wanted the services of Robert Holmes and was adamant about his reasons, as he told Gary Leigh in an interview for *DWB*: "By this time I'd watched many old tapes and I'd discovered the Hinchcliffe period, of which Robert Holmes was not only Editor, he'd also written some of it. I then saw *TIF TATIONS* or *WENG-CHIANG* which I thought was absolutely wonderful. It was everything I thought *Doctor Who* should be: funny, exciting, cracking entertainment. I realised that Bob Holmes was by far and





away the best, but John didn't want Bob and resisted each time I asked for him. I think he frightened him!" Saward persisted until eventually Nathan-Turner agreed to a meeting in June 1982. Even then it was not plain sailing as the *DWB* interview went on to tell: "I remember when Bob walked into the office. He was a big man, an ex-policeman, and he still had that presence. I think he looked at John and I and thought, 'Crikey, a couple of real jerks here!'" He shouldn't have made it so obvious, but we were being silly about what we wanted in the story... Bob said, "Forget it, the Cybermen don't work very well, and I like creating original characters". We said we'd commission him to do it but he said he wasn't certain he could make the story work. John was furious that Bob had the audacity to say he wasn't happy in this honest and outspoken way". Despite the coolness of that first meeting, Holmes accepted the challenge and over the course of the next month assembled three possible storylines, of which the one that gained most favour has been reproduced in full as part of *The Fifth Doctor Handbook*. That storyline, *The Six Doctors*, included an explanation as to why the first Doctor would not look exactly like William Hartnell; because he was essentially a cyborg imposter... A full story breakdown was commissioned on August 4th, but even then both writers had misgivings over the prospects of success. Holmes felt encumbered by all the characters he had to include, while Saward felt the plot, although adequate, was flodding — "...as if his heart was not really in it."

**24/08/82** Robert Holmes rings Eric Saward to let him know his broad outline for the storyline, but voices concerns about the project. Saward writes to Holmes that same day, asking for a copy of the scene breakdown to be sent to him a day before their planned meeting on September 1st "so John and I can digest what you have done." Saward also writes to Terrance Dicks the same day, informing him that Holmes was struggling with his storyline. Saward would prefer to stick with Holmes, but asks Dicks to wait until after the meeting before a decision is taken to persevere or to approach Dicks formally for his ideas for a story.

**02/09/82** Saward again writes to Terrance Dicks, saying that they have decided to let Robert Holmes write the first 20 minutes of the script, even though Holmes was still having "huge reservations" about whether he could accomplish anything. Saward asks Dicks if he is prepared to wait another 2 weeks before a final decision.

**09/09/82** Robert Holmes writes to Eric Saward, stating that he has heard about a writer called Andrew Ryswick who apparently has an idea for a story which would involve all the Doctors. Holmes goes on to state that for obvious reasons he doesn't want to know any story details, but thinks Saward should investigate further. As Holmes says "after all, he may have an absolute cracker of an idea that will prove far more suitable than our own laborious contrivance". It seems Saward does make tentative enquiries with Ryswick's agent, although nothing more is ever discussed.

**13/10/82** Robert Holmes and Eric Saward meet. Holmes announces that he is unable to proceed any further with his script for the special.

**14/10/82** Eric Saward writes to Robert Holmes, saying that he is sorry that Holmes cannot continue with his script, but suggests that a straight-forward 4-parter may be more to Holmes's taste.

Mulling the problem over in his head that weekend Saward came to the conclusion it would be a good idea to have another storyline pending in reserve. To write it he picked the one author from *Doctor Who* history to have written script dialogue and/or novelisation material for all five of the Time Lord's incarnations: Terrance Dicks. Saward phoned Dicks' north London home that Sunday, only to be told he was attending a *Doctor Who* Fun Club of America convention in New Orleans. Undeterred he called the hotel in America, forgetting there was a six hour time difference,

waking the former Script Editor from his slumbers long before the dawn chorus. Possibly as a result of the previous evening's party-going Terrance Dicks gave his verbal agreement to the job there and then, applying more detailed thoughts during his plane journey back to England on how so many characters could be integrated effectively into one production.

September 1st was the date Saward, Nathan-Turner and Robert Holmes next met to review the scene breakdown the latter had put together. By this point Dicks had submitted a basic plotline but had got no further. At the meeting Holmes reiterated his own doubts about the project but was persuaded to attempt the first twenty minutes of scripted action. A revised scene breakdown plus a sample script was delivered on October 13th. Studying both documents, Saward reluctantly concluded the material by Holmes just was not working, and five days later a formal commission went out to Terrance Dicks for a full scenic breakdown of his idea. By all accounts Holmes was not dismayed at leaving the project. Indeed he intimated he would be happy to submit another storyline, provided it could be without the encumbrance of old monsters and characters. A link to the future had been forged...

Dropping the notion of the first Doctor being an android Dicks christened his storyline *The Five Doctors* and delivered its breakdown on November 1st. A script commission followed on the 16th and a completed first draft was sent in on December 20th, and accepted January 27th 1983.

**03/09/82** John Nathan-Turner writes to William Hartnell's widow Heather about *The Six Doctors*. He states that he plans to use some clips of Hartnell from old episodes, and also that he plans to re-cast the part of the first Doctor. He goes on to assure Heather that the project will be approached in "the best possible taste", and adds that "it will be made obvious at the beginning... that this Doctor is an imposter, and one of the problems the other Doctors have to face is to unmask the imposter." He also takes the opportunity to invite her to the 20th Anniversary Convention at Longleat House early the following year.

**06/09/82** Heather Hartnell replies to John Nathan-Turner, thanking him for his letter, and adding that she has no objections to the first Doctor being re-cast. She also agrees to attend the Longleat Convention.

## SCRIPT-EDITING:

An experienced Script-Editor himself, Dicks was more understanding than most of the problems facing any *Doctor Who*, let alone an anniversary special with so many known faces who might have to be written in or written out at a moment's notice. The line-up of principle characters took some thought. Saward and Nathan-Turner's votes were to keep the Doctors separated as long as possible, bringing them together only at the very end of the show. This was with the aim of averting a possible clash of egos between the lead actors. Tom Baker especially was known not to favour appearing with his other 'selves', but Terrance Dicks' long experience convinced the pair that while there might be some





# PERFECT DICKS-ION

Atop the filing cabinet in **TERRANCE DICKS'** office stand porcelain statues of three **WAR GAMES** Time Lords. Resplendent in their stark white and black gowns they are graven memoria not only to the vast contribution **DICKS** has made to the field of Doctor Who literature, but also to the enduring creations he and Malcolm Hulke devised as far back as 1969. Thirteen years on the descendants of these three figures were exhumed as once more their creator returned to breathe new life into an established legend.

**"IT ALWAYS** had to involve the Time Lords' ponders Terrance Dicks, reflecting on events he himself brought into motion, shaping the pinnacle of 1983's celebrations of **Doctor Who's** twenty years.

"Any occasion where you're called on to bring the Doctors together has to involve the concept of moving them through Time. The Time Lords, by their very nature, are the only people to have this kind of technology, so it was more or less inevitable that any idea I came up with would have to incorporate the Doctor's own people in some way.

"As I think everyone knows **THE FIVE DOCTORS** started for me with a phone call very early one morning while I was still getting over a very exuberant party I'd been to the night before at a convention in New Orleans. The caller was Eric Saward who, forgetting there was a time difference between England and the USA, was phoning me with the terribly exciting news that they wanted me to write the special. In one way it was tremendous as it gave me quite a scoop to tell fans later that morning at the convention. More sobering, once I was back in England, was realising just what I had agreed to take on.

"In those days I was still working on **Classic Serials** for the BBC, so it was quite easy for me to pop down two floors whenever I wanted to talk to Eric or he wanted to talk to me. Before I even got started I had a call from Eric. "There's something we should tell you. Bob Holmes is actually working on a storyline too, and what we thought was if you and Bob could each write a storyline apiece and then we could decide which one we liked best.

"Frankly, I didn't think much of this. I said it wasn't the way you should treat a writer like Bob Holmes and, come to think of it, it wasn't the way you should treat a writer like me either! So I asked to make up their minds. 'If you can offer me the job', I said, 'I'll be very happy to do it, but otherwise you must go with Bob.

"Matters were then left for a week after which - and I stress this is only hearsay on my part - Bob, who didn't like a lot of interference and didn't like things constantly changing, eventually got so fed up with the whole situation that he left the project. Eric then came back to me and said, 'We'd like you to write the anniversary show!'

"The BBC must then have commissioned me. What they had at that stage was tacit agreement from certain members of the cast that they would appear. All the surviving Doctors had said yes, and they planned to have a double for William Hartnell and two or three of the companions had signed up, among them Anthony Ainley. I then did a storyline, which they promptly rejected, in which the Master turned out to be the villain. Eric Saward said, quite rightly, 'Come on, it's not going to be a big surprise to anybody if the villain turns out to be the Master'.

"So I went off and worked out another storyline, under great pressure I might add. I remember they rang me up to say the deadline was very close and they still hadn't seen anything from me. They even asked if they could see my notes to which the reply was a firm 'No'. I was not prepared to show them anything until I was reasonably satisfied with it myself. Also, to be honest, I still hadn't got that much to show. Eventually, in a very last minute way, I evolved the rough outline of the **Game of Rassilon**, the Doctor being kidnapped, and the villain

turning out to be Borusa.

"I knew the villain had to be a major figure, because when you have a story of such significance, your villain can't just be the third Time Lord from the left. I had worked out a rationale that Borusa, who had always been seen as benevolent, was going power-mad and thinking, 'I know what's best for Gallifrey, and what's best for Gallifrey is if I ruled it forever'. My dilemma was what then to do with the Master if he wasn't going to be the main culprit, and out of that came the twist of him being sent by the Time Lords to rescue the Doctor.

"Borusa I chose because he seemed best suited from the Gallifrey pantheon once I'd accepted Eric's point that the Master could not be the main villain. Really I was following Bob's tradition of showing the High Council riddled with intrigue and scheming. Malcolm Hulke and I originally devised the Time Lords as remote, mystic figures. Bob who, never liked remote, superior, god-like alien races of the type you always see on **Star Trek**, decided to demystify them. And it was a development I was quite happy to go along with.

"My next problem was how to bring all the Doctors together. We had already used in **THE THREE DOCTORS** the ploy of some crisis so great that only the Doctor in all his selves could solve it. So I couldn't play that one again. What eventually brought it all together was a mental image that came into my mind of a gloved hand placing a figure of the Doctor on a game board. The black-gloved hand of the player. In other words, it would all be a game - the **Game of Rassilon** - in which all the protagonists, the Doctors, the assistants and the monsters would be pieces on a board.

"The Cybermen I was lumbered with, basically because Eric Saward seemed to have a passion for Cybermen. I wasn't nearly so keen on them myself, which might be why I subconsciously took every opportunity to slaughter them whenever I could. They are supposed to be cold and emotionless but in fact they're neurotic and hysterical, going into screaming rages if anyone frustrates them. So are the Daleks, whose innate reaction to anything going wrong is to spin round in ever-decreasing circles yelling, 'Out of control, out of control!'

"Mind you, I did argue, successfully, that we had to have Daleks in a celebration special about Doctor Who. Grudgingly I was allowed one! Similarly **K9**. Originally John and Eric did not want to feature **K9**. While I agreed we did not want to be lumbered with the beast for the whole show, I pointed out there were thousands and thousands of younger fans out there who would expect to see him.

"The Doctors I had no problems writing for as they are all clear characters in my head from having written so many of the Target novels. I know how they talk and I know how they think. The only one I did have to research a little was Peter Davison, due to my having drifted away from watching the series so consistently after Tom had left. Whenever I could I put in Hartnell-y expressions or Troughton-y bits, but I found there isn't such a clear Davison line of character other than this kind of wry, understated, self-deprecating humour and a distinct lack of flamboyance when compared with the others. But what Bob Holmes once said is very true; the Doctor is always the Doctor. You always write for the Doctor the same way and leave it to the actor to personalise the role.



"I had more problems with the companions. Essentially this boiled down to giving them enough to do. The ones I do think, in retrospect, got short changed were Turlough and Susan, the pair who got stranded in the **TARDIS**. Susan at least got a twisted ankle, which was my homage to Terry Nation. People in Terry Nation stories are always twisting their ankles, usually at some moment of extreme crisis. Originally I had planned to include a scene of Susan being picked up by the time-scoop from the ruins of London after the Dalek invasion, but this was one of the elements which had to be sacrificed on the altar of cost. I remember being mildly annoyed by this as it left the viewer with no rational explanation for why she should be on Gallifrey in the first place. (There is a Susan kidnap scene in the novelisation).

"Another idea dropped was of actually showing the Brigadier's retirement party from **UNIT**. Because of the number of extras this would involve, the scene was changed to sometime after the party. Likewise the Auton sequence with Sarah, which was perhaps over-ambitious, although to my mind the replacement 'slope hanger' scene just did not work. I wasn't too happy either that Jon Pertwee hijacked what was originally Sarah's line about him becoming 'all teeth and curls'. I got the blame from the fans because the Pertwee Doctor shouldn't have known that. Again, that is put right in my novelisation.

"The real bombshell was Tom's late decision not to appear, although I feel ultimately this benefited the story. I had planned that Borusa would eventually arrive at the Tower with the fourth Doctor, whom you were meant to suspect must have gone over to the other side. But it worked better with Peter, although found it harder to make convincing the idea of his Doctor turning bad. You could accept it with Tom, who has a dark side anyway, but Peter's Doctor is just too decent - after all, he plays cricket!

"But it was right for the story to end with the weight of the drama carried by the current Doctor. I also wanted to make it clear that Rassilon's motives were ultimately good, that the **Game of Rassilon** was there specifically as a lure for over-ambitious Time Lords. Anyone who wanted immortality mustn't get it!

"Overall, I'm very pleased with the way the show turned out. Even the last minute re-write, when we lost Tom, actually tightened up the script. About ninety percent of what I had written reached the screen, which is pretty good for TV.

"The last lines of the show go like this: **TEGAN**: You mean to say you're deliberately choosing to go on the run from your own people in a rickety old **TARDIS**?

**DOCTOR**: Why not? After all, that's how it all started.

"John Nathan-Turner tells me that when this was recorded, all the studio technicians cheered. I only wish I'd been there."

friction during rehearsals, it would be all right on the night.

Early casualties, before even scripting began, were the preferred Troughton companions. Deborah Watling had a stage engagement and some filmed sketches booked for *The Dave Allen Show* which would preclude her from any location work, while Fraser Hines was still employed shooting *Emmerdale Farm* full time. Wendy Padbury had indicated she was available, but her announced state of pregnancy in 1983 ultimately ruled out any involvement in strenuous location or studio bouts. Eventually it was decided to include Victoria among the guest "celebrities" appearing in the corridors of the Death Tower. Late in the day though, *The Dave Allen Show* shifted its filming dates (due, ironically, to effects from the long running 1982 Electrician's strike) to coincide with recording of *The Five Doctors*. So Deborah Watling had to drop out and a hasty re-write substituted Fraser Hines.

The major loss, and cause of the biggest re-write was Tom Baker's abrupt decision not to appear. On Tuesday 7th December 1982, while Tony Virgo's team were filming *The King's Demons*, John Nathan-Turner had visited Baker at the Theatre Royal, Brighton, where he was starring in a production of *Educating Rita*, to show him the first 70 pages of script and to affirm his commitment to appear in the special. From that meeting the Producer emerged convinced Baker had said yes to the scheme, and his response was duly communicated to Terrance Dicks. Ten days later, however, the Production Office took a call from Tom Baker's agent who insisted her client had not consented to appear, and indeed had decided on reflection, and due to personal feelings about *Doctor Who* in general, it would be better for his career not to.

Not only was this a blow to the script, it also meant a major rethink of the character alignments. Sarah no longer had anyone to ally with, so she was assigned to Jon Pertwee. That moved the Brigadier over to Troughton, which conveniently overcame the problem of his three companions being unable to appear in primary capacities.

Right from the beginning Nathan-Turner had decided he wanted to use some stock footage of William Hartnell's Doctor. In the event a short extract from the *Flashpoint* episode of *The Dalek Invasion of Earth* was used to provide a pre-credits opening sequence, but this was not what Terrance Dicks had in mind at first. Remembering footage they had shot of Hartnell in 1972 for *The Three Doctors*, he wrote the following establishing scene in the Game Control Room:-

"We are in a secret, long forgotten control room, its atmosphere sinister and evil. For the moment all we see are black gloved hands, operating controls. The equipment includes a monitor screen and tuning controls, and is in fact a Timescoop.

"A picture appears on the Timescoop screen, distorted at first, then clearing. We see a white-haired old man in a frock coat - the Hartnell Doctor. The picture blurs, changes and changes again, as the Timescoop operator scans the Doctor's time stream. (At this point, and in this way, we run all the Hartnell material we wish to incorporate). The picture changes for the last time and we see a close shot of the old man, seen from behind as he tends a rose bush. We close in on the monitor and go into: (From this point on we shall be using the Hartnell double, though for simplicity we will continue to call him the Hartnell Doctor). The Hartnell Doctor potters contentedly about amongst his roses, pausing to trim or prune a bush..."

The black gloved hand Dicks had intended at first should belong to the Master, but he acknowledged Saward's valid criticism early on that this would be too easy for the audience at home to guess, and changed his identity to Borusa. Other pure Dicks additions to the plot were the Time Lords and the Daleks, whom he felt had to be represented in a 20-year celebration, K9, because he liked the character, Yeti and Autons, although the former was a late-in-the-day rename for a previously generic monster in the cave, and some dialogue quips. "Wonderful chap, all of them" was retread of a line by the Brigadier in *The Three Doctors*, as was the supposed rivalry between the Doctor's incarnations. "Mine was pretty unpromising too" muses the Troughton Doctor on meeting Leithbridge-Stewart's successor, Brigadier Charles Crichton, at the handover drinks party which the script dates as 1983. The reference to Zodin, however, was added by Saward, sadly too late for its inclusion in the novelisation.

Saward also reworked Doctor 2's comment to Doctor 3 in *The Three Doctors* about doing the TARDIS up a bit. "I don't like it" was the droll put-down. Saward liked the line so much he repeated it as Doctor 2's comment to the Brigadier about the redecoration of UNIT HQ. One other hark back Dicks intended was Crichton's picking up and opening a UNIT file marked 'The Doctor', discovering it, as per *The Claws of Axos*, to be empty. Instead Saward's quip between Crichton and his Sergeant, "That was the Doctor". "Doctor... who?" was substituted. As late as the rewrite dated February 2nd 1983 the identity of Crichton's number two was still Sergeant-Major Benton. The cost of flying John Levene out from his new home in the USA — as well as Katy Manning over from Australia for that matter — ultimately precluded their inclusions in the final version of the script.

As originally scripted for Sergeant Benton, the scene ran as follows as two points:

CRICHTON: There's one chap we tried to get hold of... What was his name?... He used to be your scientific adviser.

BENTON: The Doctor.

CRICHTON: That's right.

BRIGADIER: Wonderful chap. All of them. And later...

(THE BRIGADIER AND THE DOCTOR LEAVE)  
CRICHTON: Who was that strange little man?

BENTON (SMILING): The Doctor.

One page Saward completely rewrote was Doctor 1 and Susan's reaction to seeing the Dark Tower through the hole blasted in the mock Dalek city wall. In Dicks' original version Susan clearly has no knowledge of the Time Lords' home world:-

DOCTOR: The Dark Tower!

SUSAN: Doctor, where are we? What's going on? Why were we brought here?

DOCTOR: A simple, but formidable list of questions, my dear, of which I can only answer the first.

SUSAN: Well?

DOCTOR: We're on my home planet, Gallifrey. In an area known as the Death Zone. The answers to your other questions lie somewhere in that Tower.

City-scapes featured largely even in Dicks' final draft of the story. Doctor 2 and the Brigadier are described as being deposited by the obelisk in "An area of ruined, derelict, gutted buildings looming and sinister. A strange distorted, Dali-esque city-scape shrouded in heavy fog." Deleted completely, and undoubtedly for budget reasons, was the original filmed scenario for Sarah's rescue by Doctor 3 which took place in the ruins of a suburban high street:-

"Frightened and confused, Sarah is stumbling along a street - a strange surrealist street of half-wrecked buildings. She sees that one of them is a ruined shop. Mannequins are scattered about, looking eerily like corpses. Sarah stumbles against one, and for a moment thinks it is a dead body. She leans to examine it and smiles in relief. Suddenly it sits bolt upright, reaching for her throat... Sarah screams and jumps back. She turns and runs - straight into another mannequin reaching out for her. She dodges round it, but now the other mannequins - all Autons - have come to life and are encircling her. They stalk menacingly towards her. Suddenly the Pertwee Doctor zooms along the street in Bessie, and stops.

DOCTOR: Quick, Sarah-Jane, get in!

"Sarah jumps in and the Pertwee Doctor roars off. The Autons stretch out their arms. Their hands drop back on hinges to reveal guns. They open fire, but by now the little car is zig-zagging down the street, energy bolts exploding all around it. The car reaches the far end of the ruined street and finds its way barred by a road-block. The Pertwee Doctor and Sarah leap out and start removing the broken planks and rubble which make up the barrier. Autons move in and attack them. Sarah and the Pertwee Doctor fight them off using bits of barricade as weapons. They return to clearing the road-block.





DOCTOR: Quickly Sarah.  
"More Autons lurch closer, reaching out...  
Working desperately they manage to clear the barricade and are getting back into the car when:  
An Auton trains its wrist-gun at the Pertwee Doctor's head at point-blank range. Suddenly the Auton reels and falls. One by one the other Autons stiffen and fall. The Pertwee Doctor gets out of the car and examines them.  
DOCTOR: Extraordinary.  
SARAH: They're just dummies.  
DOCTOR: They are now. Before they were Autons, plastic replicas of humanity animated by the Nestene Consciousness. It seems to have been withdrawn.  
SARAH: Let's get away from here.  
DOCTOR: Agreed. (THEY CLIMB INTO BESSIE)  
SARAH: I never thought I'd be so pleased to see anyone. (SUDDEN THOUGHT) Wait a moment - it's you!  
DOCTOR: Well of course it is. Hello Sarah-Jane.  
SARAH: But it's the you you!  
DOCTOR: That's right.  
SARAH: But you... Changed. You became all curls and teeth.

The cost and complexity of mounting this scene, coupled with the absence of ruined high streets around the chosen locations, ruled this whole section out, replaced by a simpler but less credible rescue of Sarah from a sheer drop precipice she had missed in the fog. The transfer of the reference to "all curls and teeth" was negotiated by Pertwee who felt it was a funnier line than any he had in that scene.

One deliberate piece of fun by Dicks was the Castellan's reaction to being told he would face interrogation by the Mind Probe. "Oh no, not the mind probe!" had been such an excuse for melodramatic OTT acting on the set of Frontier in Space that he could not resist the temptation to include it again ten years later. Neither could he resist giving Pertwee one last opportunity to reverse the polarity of the neutron flow. Another yield to temptation was the inevitable Sixties/Seventies ploy of having at least one companion fall and twist an ankle. In this case it was Susan who lost the toss.

The method by which Doctor 3 and Sarah reach the Dark Tower's observation balcony was rigorously altered due to the logistics of Dicks' original suggestion. He had imagined a hang gliding se-

quence, the two flying along beneath a kite fashioned from the Doctor's cape strung over a frame of spears taken from the arsenal of the Raston Robot. Fearful that neither budget nor the combined talents of Visual and Electronic Effects plus Set Design would be able to accomplish this convincingly, Saward altered the whole scene to focus it around a makeshift breeches buoy contraption. The line to the tower roof would be fired over by the Doctor who successfully constructs a makeshift bow and arrow from spare harpoons and cable taken from the Raston Robot's arsenal.

The phantom scenes in the corridors of the Dark Tower were very difficult to script. Basically no-one would know until virtually the last minute how many guest cameos would be available, nor how many whatever budget was left over would afford. In the end four were contracted: Jamie McCrimmon, Zoe Herriot, Liz Shaw and Mike Yates. As contingency in case none could be afforded, Saward contrived a standby phantom sequence featuring only the artists they had to hand:-

SARAH: Don't leave me. (BUT THE PERTWEE DOCTOR HAS GONE)

DOCTOR: (SHE MOVES TOWARDS THE CORNER)  
DOCTOR:

"Sarah pops her head around the corner. Her POV. The corridor is empty. Sarah withdraws her head, surprised that the Pertwee Doctor has gone. She looks again. This time the Pertwee Doctor is on top of her, his hands around her throat. Sarah screams and struggles wildly.

DOCTOR: Sarah! Sarah, it's an illusion. It isn't me!

"The voice is coming from behind her attacker. Sarah stares at the 'Doctor' attacking her. Over his shoulder she sees the real Pertwee Doctor.

SARAH: Don't just stand there... Do something! (THE REAL PERTWEE DOCTOR RUNS UP AS THE PHANTOM ATTACKING SARAH FADES)  
I thought it was you.

DOCTOR: (COMFORTING SARAH) A phantom from the mind of Rassilon. He's trying to turn us against each other.

SARAH: It seemed so real.

DOCTOR: Real enough to kill you. We must be on our guard, Sarah-Jane. Come on...

Terrance Dicks used the opportunity of Rassilon's first, and to date only, appearance in the series to inject a small continuity bridge between the Time Lords of the Pertwee/Troughton eras and those of Tom Baker and beyond periods. This is the description he wrote:

"Rassilon manifests as a giant ghostly figure hovering above his own sleeping form. He is dressed in the black and white robe of the very early Time Lords and not the more colourful robes of today."

The final rewrite of all bears a script revision date of March 10th 1983 and is the phantom sequence featuring Zoe and Jamie. By this point filming rehearsals were already complete and the unit was on location in Wales. Even the Director had no idea of all the material he would be required to shoot in the studio. The scenes in the Dark Tower are dated to 24.3.83, and the sequence with Mike Yates and Liz Shaw is basically as it appears on screen, but as mentioned earlier, Victoria was replaced by Jamie late in the day but with minimal dialogue changes. A major change is to how the Doctor realises he has been fooled. Here is the scripted sequence:

BRIGADIER: What are we going to do?

DOCTOR: Get them out.

VICTORIA: No. Please don't, Doctor.

ZOE: Go back. Save yourselves.

DOCTOR: I can't. I can't leave you here.

ZOE: You must.

BRIGADIER: We could try and find another way into the Tomb area.

DOCTOR: And what would that solve? Zoe and Victoria would still be trapped.

VICTORIA: The Brigadier is right.

DOCTOR: (DOUBLE TAKES) Is he? I wonder...

BRIGADIER: Doctor?

DOCTOR: It's a matter of rank, Brigadier.

ZOE: Stay away!

DOCTOR: Why? I can't harm you.

VICTORIA: A step nearer and we're dead.

DOCTOR: You can't kill illusions. You're not real!

VICTORIA: Stop him, Brigadier.

DOCTOR: When you knew the Brigadier he was only a Colonel!

BRIGADIER: By jove, that's right!

DOCTOR: So who told you about his promotion? Answer!

(THE IMAGES VANISH)

BRIGADIER: They've gone.

DOCTOR: Illusions created from my own





memories.  
**BRIGADIER:** By whom?  
**DOCTOR:** Rassilon. Although he must be losing his touch, making a simple mistake like that. Come on, Brigadier.



## DIRECTOR AND TEAM:

To fit in with his sense of occasion, John Nathan-Turner wanted to bring the series full circle and use the Director of *An Uncanny Child* to oversee *The Five Doctors*. He contacted Waris Hussein's agent towards the end of November 1982 only to receive a firm "No" by mid-December. Piqued by this rebuttal Nathan-Turner removed Hussein's name from the list of those who were to be invited to a special dinner party, hosted by BBC's senior management, to commemorate the 20th anniversary of *Doctor Who* in 1983. Learning of the event Hussein nevertheless turned up on the night and, by dint of his impressive credentials, successfully gate-crashed the party.

Second choice was the series' longest serving and most revered Director of all time, Douglas Camfield. Despite constant promises to himself not to go back, Camfield's great affection for *Doctor Who* had prompted him to offer his services to John Nathan-Turner shortly after he had taken over the Producer's chair in 1980. To Camfield's amazement and dismay, he received an outright dismissal of his approach, together with a curt statement that it was now policy to seek out new blood, instead of relying on established faces from the past. The hurt was still there when Nathan-Turner began making overtures about *The Five Doctors* in the wake of Hussein's refusal. Agreeing to view a draft script Camfield ultimately declined the invitation also, although he later admitted to audiences at the NFT's *Doctor Who: The Developing Art* weekend in October 1983 that deep down he would have enjoyed the challenge of making it something memorable.

That more or less left Nathan-Turner's regular crop of preferred Directors. A production slot of March 1983 was mandatory for the special as it was the only time throughout late 1982 and virtually the whole of 1983 when Patrick Troughton would be available. So, with Peter Grimwade now "persona non grata" in the Producer's eyes, and Fiona Cumming busy with post-production on *Enlightenment*, the one remaining preferred choice was Peter Moffatt.

An actor turned Director, all three of Moffatt's previous *Doctor Who*s, *STATE OF DECAY*, *THE VISITATION* and *MAWDRYN UNDEAD*, had won favourable reviews among fans, and he had impressive credentials for bringing shows in on time and within budget.

Another individual with an impressive *Doctor Who* CV was Set Designer Malcolm Thornton. Originally joining the BBC only on a temporary contract in May 1973, Thornton became a full-time employee in 1973 as an assistant in the Design Department. He won his Designer title four years later, just in time to

work on Tom Baker's final story, *LOGOPOLIS*. The highly 'kinetic' (i.e.: with lots going on...) exteriors he created for the Logopolis city impressed Nathan-Turner, who asked for his services again in Peter Davison's first year. He worked on *KINDA* and would have been responsible for Seward's Dalek serial, *The Return*, had it not been for its cancellation by strike action. It was at the point of this serial's cancellation that Nathan-Turner asked Thornton if he would be interested in tackling the special. He accepted, believing a 90-minute TV movie with additional funding would result in a greater spend and more scope for set work. How wrong he was to be proved...

Of the two Designers who did benefit from the extra cash injection from Australia, the lion's share went to Colin Lavers in the

Costume Department. As with Thornton, Lavers was recruited for the special on the set of a previous *Doctor Who*, in this case *THE KING'S DEMONS*. Previously he had worked on *THE POWER OF KROLL* and *FOUR TO DOOMSDAY*, the latter giving him the chance to create a Doctor's costume; Peter Davison's.

Another veteran from the *Key to Time* season was Make-up Designer Jill Hagger, whose sole previous *Doctor Who* experience was *THE ANDROIDS OF TARA* back in 1978. The Make-up department's responsibilities on *The Five Doctors* would be large, due to the abnormal number of lead artists involved, but fortunately for Hagger, little of her duties would involve really complex make-overs, and nothing in the way of prosthetics.

Handling Visual Effects were John Brace and Mike Kelt. Of the two Kelt took no part in the day-to-day production of this serial. His involvement was purely to design and oversee the building of the new TARDIS interior, a long-overdue activity he had advocated strongly to the Producer during their time together on Kelt's previous *Doctor Who*, *ENLIGHTENMENT*. Although costed to this production, in real terms covering the expenditure for a new console would be amortised throughout the coming year; this being the show's only "standing" set. John Brace had undergone his *Doctor Who* baptism of fire as Richard Conway's assistant on *THE SEEDS OF DOOM*. Promoted to a Designer in the late Seventies he worked on several episodes of *Blake's Seven* as well as the Tom Baker serial, *FULL CIRCLE*.

Two final production veterans were the ever-present Dave Chapman on Electronic Effects and Radiophonic Workshop composer/arranger Peter Howell, making his seventh contribution to a *Doctor Who* production.

As mentioned, production dates for *THE FIVE DOCTORS* in 1983 were geared around Patrick Troughton's availability. Already on his books for 1983 was a second series of the TV drama *Foxy Lady* and a major role in the BBC adaptation of John Masfield's children's novel, *The Box of Delights*. Jon Pertwee's participation was assured as his panto season stage appearances in a *Worzel Gummidge* musical were due to end in early February. Concerned at the fees Pertwee's agent would levy for his appearing in *Doctor Who*, John Nathan-Turner considered having Doctor 3 feature only in the studio-based scenes. Reportedly it was Pertwee himself who rang the Producer and offered to go on location for no extra costs. Peter Davison's contract stipulated the *Doctor Who* office had first refusal on his services — with the sole exception of *Sink or Swim* — so only two question marks remained: Tom Baker's participation, and the matter of who should play the first Doctor.

A popular suggestion among the fans, and with Jon Pertwee, was Geoffrey Bayldon, an actor with a penchant for playing eccentric senior citizens. Bayldon had done one *Doctor Who* in 1979, *THE CREATURE FROM THE PIT*, but was best known for his performances as *Catweazle* for LWT, and as the mysterious *Crowman* in *Worzel Gummidge* for Southern Television. The Production Office checked out his fee rates in July 1982, but by the autumn of that year another name had emerged. Ian Levine lays claim to having spotted Richard Hurndall as a candidate first while replaying an episode of *Blake's Seven* originally broadcast in November 1981. Nebrox was an elderly, bewigged character in the episode *ASSASSIN*, who gets killed half way through the story. The scenes in a prison cell Levine recalls as the moment where his imagination established a link with William Hartnell's Doctor, and he remembers phoning John Nathan-Turner almost immediately to tell him.

**RICHARD HURNDALL:** Born 1911, Richard Hurndall made his stage debut aged 19, the same year he did his first radio work in a play called *A Pantomime Rehearsal*. He worked mainly on the stage during the Thirties, landing his favourite role, as Lord Fancourt Babberly in *Charley's Aunt*, in 1937. He would later name his least favourite role as Bassino in a 1940 adaptation of *The Merchant of Venice* at Stratford. After the war he did his first feature film, *The Magic Bow* (1946) as well as his first appearance on the fledgling BBC television service, but Hurndall's mainstay was radio. Between 1949 and 1952 he was a permanent member of the BBC Repertory Company, and it was in 1949 that he first met Patrick Troughton in a TV production of *Someone at the Door*. West End stage roles included *Highly Confidential*, *Hostile Witness*, *The Masters*, *The Affair* and *Justice is a Woman*, while among film goers his biggest parts were in the First World War picture *Zeppelin* (1971), opposite Michael York and Anton Diffring, and in Richard Lester's comedy *Royal Flash* (1975). Among his list of TV appearances are support roles in *Philby*, *Burgess & McClaine*, *Love in a Cold Climate*, *Whodunnit* (compared by Jon Pertwee), *Nanny*, *Oil Strike North* (with Sarah Sutton), *Bergerac*, *Enemy at the Door* and, of course, *Blake's Seven*. Accepting the challenge of playing the first Doctor, Hurndall refused the loan of video tapes of Hartnell's performance. Remembering Hartnell's mannerisms he said he preferred to incorporate those into his own style of acting rather than trying to do a "Mike Yarwood impersonation of him". His instincts were spot on. Hart-

**23/07/82** John Nathan-Turner writes to Patrick Troughton, letting him know that the special has the go-ahead, and that production will now be in March 1983. He adds that he will contact Troughton's agent as soon as dates are confirmed. John Nathan-Turner also writes to Jon Pertwee, telling him that he has already discussed a possible special with Pertwee's agent. Again, March/April is quoted as production dates, with John Nathan-Turner adding "I am so pleased that obviously you are very interested."

**July 82** A fee-check on payments is carried out, examining which terms actors were paid for previous BBC productions. Patrick Troughton's contract for *Cleopatra*, Jon Pertwee's for *The Goodies*, Tom Baker's for *The Hound of the Baskervilles*, Richard Hurndall's for *Blake's 7: Assassins and Plot to Murder Lloyd George* and Geoffrey Bayldon's for an episode of *Juliet Bravo* are all compared.

**22/11/82** John Nathan-Turner asks that Malcolm Thornton be assigned as the story's designer. He also writes to the Manager of Series and Serials, proposing to use the project code "6K" due to the cancellation of Eric Saward's Dalek story from season 20.

**02/12/82** John Nathan-Turner engages Peter Moffatt to direct the special. He will be working on the project from 17/01/82 to 13/05/82.

**13/12/82** Peter Moffatt requests that Margot Hayhoe be allocated to the project as Production Manager. John Nathan-Turner puts the request forward, adding that Margot has the benefit of having worked with all 4 living Doctors.

**20/12/82** John Nathan-Turner writes to Waris Hussein, expressing his regret that he was unable to direct the special.







nell's widow, Heather, wrote John Nathan-Turner to say she approved of the choice, while Carole Ann Ford remembers being quite startled by how strong the resemblance was once Hurndall was in full make-up and costume.

In support roles for *The Five Doctors*, Moffatt and Nathan-Turner were lucky in being able to persuade Paul Jerricho to reprise his role of the Time Lord Castellan, first seen in *ARC OF INFINITY*. Playing Lethbridge-Stewart's replacement, Brigadier Crichton, was David Savile. Frequently cast as military types, Savile is best remembered as First Officer in the BBC naval drama series *Warship*, or as Lieutenant Carstairs in Patrick Troughton's bow-out *Doctor Who* serial, *THE WAR GAMES*. The selection of Richard Mathews to play Rassilon was Peter Moffatt's, who remembered the actor's ascerbic vocal tones from an episode of the Granada TV series, *The Lady Killers*, where he had played a judge. Also in reprise mode were a gallery of *Doctor Who* veterans: David Banks and Mark Hardy, returning to their *EARTHSHOCK* roles as Cyber-leader and Cyber-Lieutenant, perennial Dalek voice Roy Skelton and Dalek operator John Scott Martin, stunt man Stuart Fell, and the definitive voice of K-9, John Leeson. As well as all the regulars, the script and budget had room for two more lead artists to play the High Council Time Lady and Lord Borusa.

It had been hoped to recall Elspet Grey and Leonard Sachs to play Thalia and Borusa (from *ARC OF INFINITY*), but when both proved unavailable Peter Moffatt approved the hiring of Dinah Sheridan and Philip Latham.



**DINAH SHERIDAN:** Born 1920 in Hampstead Garden Suburb, Dinah Sheridan trained at the Italia Conti Stage Academy, and while still there landed one of her earliest professional jobs. The task was to present *Picture Page*, one of the first ever magazine programmes to be broadcast regularly by the fledgling BBC Television Service in 1936. Fittingly her daughter Jenny Hanley (from her first marriage to actor Jimmy Hanley) also went on to become a TV magazine show presenter. The majority of Dinah Sheridan's roles have been in films, beginning with *Give My Heart* in 1938. Thereafter, from a very packed CV, selected gems include *Landslide*, *Father Steps Out*, *Murder in Reverse*, *Calling Paul Temple* and *Paul Temple Triumphs*, *The Sound Barrier*, *The Story of Gilbert & Sullivan*, *The Railway Children* and *The Mirror Crack'd*. Perhaps most famous of all was her co-starring role in the 1953 comedy *Genevieve*, alongside John Gregson and Kenneth More. On TV she has appeared in *Gallows Glorious*, *Winning Streak* and, more recently, in *Keeping up Appearances* and *Don't Wait Up*, where Sheridan played the regular character of Angela Latimer.



**PHILIP LATHAM:** A tremendously versatile actor, Latham was John Nathan-Turner's choice to play Borusa, fulfilling the Producer's wish to recruit for *Doctor Who* as many of the lead actors from *The Pallisers* as he could. Latham had played the lead role of Plantagenet Palliser. Born in Leigh-on-Sea, January 1929, Latham became a graduate of RADA before moving on to carve himself a distinguished career on stage, TV and in movies. In the theatre he is best remembered for West End productions of *Gazebo*, *Missing Persons*, *The Letter* and a highly rated interpretation of *The Winslow Boy* which went on to inspire a national tour. His film roles have encompassed a wide range of genres: thrillers like *Ring of Spies* and *Spy Story*, wartime epics such as *The Dambusters*, *The Lust Grenade* and *Force 10 From Navarone*, sexual melodrama *The Wild and the Willing*, science-fiction: *Doppelganger*, swashbucklers: *Devil Ship Pirates* and *The Secret of Blood Island*, plus a memorable co-starring role in Hammer's *Dracula* — *Prince of Darkness*. On television Latham's talents have spread from playing Pope John Paul II in a TV movie to presenting editions of *Jackanory*. In between have been a whole host of prestige dramas and series, including *Maigret*, *When Kissing Had to Stop*, *UFO*, *A Month in the Country*, *The Cedar Tree*, *Wellington and Lives of our Own*.

## Absent Friends...



**BEFORE** looking at who was available for this serial, it is worth mentioning those names who did not make the party. **Jacqueline Hill** (Barbara Wright) had restarted her acting career in the late Seventies, having taken the best part of a decade off to raise her family. Appearances in *Angels* and *Tales of the Unexpected* had preceded her guest return to *Doctor Who* in 1980, which was not as Barbara but as the Deon Leader Lexa in Flanagan/McCulloch's four parter, *Meglos*. Having settled a female companion for Doctor 1 early on with Carole Ann Ford, John Nathan-Turner did not feel he needed another. Jacqueline Hill went on to appear in the prestige production of John Mortimer's *Paradise Postponed* in 1985, which was to be her last major TV appearance before a long-term illness forced her to retire from the field in 1986. She died in 1993.

**William Russell** (Ian Chesterton) had reverted to using his real name, Russell Enoch, during the Seventies and was enjoying considerable success in the theatre when he was contacted by John Nathan-Turner about an appearance in *MAWDYRN UNDEAD*. Due to prior work commitments with the Actor's Touring Company, he was not free to make the scheduled production dates. He was happy in principle with the notion of reprising his role of Ian, although he doubted at the time many fans would recognise him now he had gone white haired and grown a beard. An engagement at the National Theatre ruled him out for *The Five Doctors*. His next TV appearance would be a brief role in series one of *The Black Adder*.

Neither **Maureen O'Brien** (Vicki) nor **Peter Purves** (Steven Taylor) were interested in a return to *Doctor Who*, the latter having spent several years building up his career credentials as a sports commentator. Now a schoolteacher **Adrienne Hill** (Katarina) was never considered for *The Five Doctors* as her character was technically deceased. She would, however, take part in the 1984 *Doctor Who* segment of the *Children in Need* telethon alongside, surprisingly, Maureen O'Brien. The deceased appearance veto also attached itself to **Matthew Waterhouse** (Adric) and **Jean Marsh** (Sara Kingdom), but as Ms Marsh's former husband, Jon Pertwee, was a definite for *The Five Doctors*, a co-starring role for her would have been unlikely to say the least.

**Jackie Lane** (Dodo Chaplet) had left the acting profession in the late Sixties to work behind the scenes as a theatrical agent, handling bookings for radio and TV commercials. Indeed one of her prize clients was Tom Baker. Similarly retired from acting were **Michael Craze** (Ben Jackson) who had gone into pub management, and **Anne Wills** (Polly (Wright?)) who had left the U.K. to pursue a career as an interior designer in Canada.

**Katy Manning** (Jo Grant) had been the first choice for Pertwee's assistant, but when her Australian residency became known, the costs to fly her back were judged too great a luxury for the special's budget. Likewise in the case of **John Levene** (Sergeant Benton) who had recently emigrated to the USA following the break-up of his first marriage.

Having been unable to get **Ian Marter** (Harry Sullivan) in as the first-choice replacement for William Russell's part in *MAWDYRN UNDEAD*, John Nathan-Turner was very keen to pair him with Tom Baker in *The Five Doctors*. Sadly this was also not to be as, by February 1983, Marter was under contract to undertake six months of TV series production in New Zealand. A known and popular face at many *Doctor Who* conventions, Marter's affinity with the programme had grown during the Eighties due to his well received novelisations of several TV scripts for the *Target Books* range. His sudden death from a diabetes related condition towards the end of 1986 would rob the *Doctor Who* world of one of its hardest working contributors.

Never having suffered from any typecasting as a result of playing Leela, **Louise Jameson** had worked almost continually since leaving the series in 1976. Although maintaining as many links as possible with her preferred medium, the stage, it was TV where Producers had kept her most gainfully employed. Two seasons in the prison camp drama series *Tenko* would soon be followed immediately by the offer of a semi-regular part in the Jersey-based detective series *Bergerac*. A cameo role for her in the Gallifrey segments of *The Five Doctors* was discussed — Leela, after all, having residency status there — but although Jameson had agreed to the idea, production dates were not compatible with her schedule.

**Mary Tamm** (Romana 1) was never considered for *The Five Doctors* since, logically,

her incarnation had progressed forwards to Romana 2. Lalla Ward, which would have presented separate issues as regards casting and pairing. Like Louise Jameson, Mary Tamm had worked virtually non-stop since leaving the series in 1979. Thriller series *The Assassination Run* and *The Treachery Game* had been followed by a role in the period classic *Jane Eyre*. On the West End stage she had recently completed a run in an Agatha Christie mystery *Cards on the Table*, while for BBC TV she had recently fulfilled an ambition to do sitcom with the series *The Hello Goodbye Man*. A frequent guest at American conventions, she was spotted singing at one of their cabaret nights by John Nathan-Turner who immediately signed her up in 1985 for a pantomime season in his production of *Cinderella*, alongside Nicola Bryant, Anthony Ainley and Colin Baker. Finally, **Sarah Sutton**'s recent departure from the series meant the nostalgia value of an appearance by Nyssa would have been rather minimal...



During the Sixties he made his name playing the part of Willy Izzard in the hit series *Mogul* (later *The Troubleshooters*) before landing his prize role in the Seventies with *The Pallisers*.





# MILITARY ATTACHE

From **THE DALEKS' MASTER PLAN** to **MAWDRYN UNDEAD** the importance of **NICHOLAS COURTNEY** to **Doctor Who** has been undeniable. As the only actor to have appeared alongside all five of the Doctors, to have omitted his role as Brigadier Lethbridge-Stewart from **THE FIVE DOCTORS** would have been unthinkable. Now more than ten years on, as he wonders if fate will give him a role alongside Doctor number eight, **COURTNEY** reminisces about the heady days of 1983.

**"A FAVOURITE MEMORY** from 1983? Good Lord. You know, there were just so many. I mean there was Longleat, Chicago, any number of TV and radio plugs, so many conventions both here and in America, and of course making **THE FIVE DOCTORS** itself.

"I think my noblest moment might have been stepping in to stop Mark Strickson hitting Tom Baker. That was a pretty dicey moment, not least because it threatened to happen in the Marquis of Bath's main drawing room at Longleat House. His Lordship had very kindly offered to host a party in the house for all his BBC/**Doctor Who** guests that first night of the big celebration and, as you can imagine, the champagne was flowing rather freely.

"Now I can't tell you if it was due to the fruit punch or some other legal, or even illegal substance, he'd been taking, but by the time I arrived Mark was well away and I was given the hint to go and look after him. And then Tom (Baker) joined us. He was quite horrified that Mark should be so many sheets to the wind so early in the evening. Of course he didn't know who Mark was. He just turned to me and in that deep, loud voice that only Tom can manage said, 'Who is this jack-ass?!' A few moments later we were all ushered into the library but by this time Strickson was so wound up that for a minute or two it looked as though he was about to launch himself at Tom and engage in an unseemly brawl in the panelled splendour of Longleat House. Fortunately we managed to restrain him from any such action, but for a time it was touch and go."

"Otherwise, it was a wonderful, never-to-be-forgotten night. All the surviving Doctors were there, plus Heather Hartnell and just about all the companions. It was there that I met Norman Rubenstein who was in the process of negotiating and organising the Chicago event for November. I remembered him from during the day as the person who had paid nearly seven thousand dollars for one of Tom's frock coats I'd been auctioning. It was a hell of a price, but then there is something almost unreal about everyone's memories of Longleat. It was a most unusual event.

"I think I was tipped off that Longleat was happening by John (Nathan-Turner) as we were finishing **Mawdryn Undead**. Our brief was basically just to mingle with the crowds as best we could and to make ourselves available for interview panels and autographs.

"The autograph sessions I recall as a bit of a nightmare as just went on and on. Nobody, not even BBC Enterprises, expected the sheer number of people who turned up. The session I did started about four in the afternoon and went on into the evening until well after eight. Even as it was getting dark there were still queues lined all round the Orangery and off into the distance. And it wasn't a particularly warm April night either..."

"I did find it interesting meeting the general public for a change as opposed to what you might call the show's fans. After a while you got to anticipate the things they would ask you by the age range of the person

asking. The thirty-somethings were mainly the ones who would say, 'I grew up with you. Yours was my favourite era of the programme'. That sort of thing.

"There was never any compunction in my mind about returning to **Doctor Who**. Almost the opposite, if anything, because beforehand I had always felt I'd left the series in the Seventies without really saying goodbye. So when John Nathan-Turner first asked my thoughts at Tom's farewell party on coming back, my immediate reaction was, 'Yes. When? When?'

"Peter Moffatt directed both **MAWDRYN UNDEAD** and **THE FIVE DOCTORS** and he was an absolute gem to work with. We got on straight away, although I only learned sometime afterwards he had been quite wary about meeting me before we did **MAWDRYN**. I don't know why, unless he was worried I would come across as one of these people who knew more about the show than he did. We became great friends nonetheless, even though he constantly ticked me off for lying down and having a

'Good'. Two days later he rang me up and asked if I wanted to be in the special.

"As I understand it, I was originally going to appear with Jon Pertwee, but then with Tom not doing it they had to re-jig all the companions around, so Lis ended up with Pertwee. And it was absolute chaos that first day of rehearsals. I must say Peter Moffatt was very patient with us all. Nearly everyone had been given different call times, so as each new person arrived there were monumental roars and cheers as greetings were exchanged, often very noisily. It was the first time I had worked with Pat Troughton since our time together on **THE THREE DOCTORS**, and I can't tell you what an absolute joy it was to work with him again. I appreciated it even more than I had done during the early days. A very fond memory was filming with Pat up in the freezing Welsh mountains, which was very cold even though we both had heavy coats on. Every so often Pat would reach into his pockets and produce this little hip flask of whiskey.

"Time for a little noggin, Nick" he would say, even if it was something like 10:30 in the morning.

"The great thing was just how well everyone got on. There was never a hint of ego, no clique-forming. Even companions who had never worked with other companions were swapping stories about their different eras. If anything the only ones who felt a little left out were Philip Latham and Dinah Sheridan, to whom we all apologised later for our sometimes raucous reunions. I think the atmosphere might have been a bit more tense if Tom had been there. You've probably heard the stories about Chicago, where Tom was booked into a different hotel and wouldn't appear with the rest of us. That caused a little friction, especially with Jon when he discovered Tom was being paid more than he was.

"Even so that Spirit of Light convention is still probably the one that sticks

best in my mind, in all of our minds really because the sheer numbers were more than anyone had expected. It was also the place where I had the longest wait ever for dinner. It was on Thanksgiving Day itself which, in America, is a public holiday so the hotel was very much running with a skeleton staff. We had all gone down to dinner together and when the menu came there was an extensive range of salads but one hot dish, which was the traditional turkey. Well being winter none of us fancied a cold meal, so we all ordered the turkey.

"This somewhat threw them as they had assumed, being British, we wouldn't want to celebrate Thanksgiving, and as a result there just was not enough to go round. It was more than an hour before we got fed, by which time relationships between the guests and the hotel staff had deteriorated somewhat. Even when the food did arrive it was readily apparent there had been much slamming of turkeys into microwaves. As you might probably imagine there was very little in the way of giving thanks from our tables that night."

"The first I heard that the BBC was planning a special celebration show was on the last day of recording **MAWDRYN UNDEAD**. John Nathan-Turner suddenly came up to me at the bar and said, 'Of course you were with Pat Troughton, weren't you...?'. I said 'Yes'. He said





TARDIS, Rassilon's tomb, an ante-chamber with chequer-board flooring, a composite of stairways and corridors inside the Dark Tower, the roof balcony of the Tower and the Brigadier's office at UNIT HQ. The latter two sets were the ones Malcolm Thornton knew he could not fit within the confines of studio TC6 at Television Centre. The only option, if available, would be to shoot these on film. Reviewing the script Saward, Nathan-Turner, Moffatt and Thornton concluded they could possibly lose the two location scenes set in derelict city streets (Susan's abduction and Sarah's encounter with the Autons) without significantly affecting the story. Deleting these would recover sufficient time and money to afford one day at the BBC's film studio facility in Ealing.

Research by the Production Manager allocated this story, Jeremy Silberston, had revealed a number of locations used for UNIT HQ: everywhere from a railway depot near King's Cross to a disused airfield close to Aldbourne Village. Only once, however, had the entire building been visible to the camera and that, fittingly, was in *THE THREE DOCTORS*. In this instance a Ministry of Defence owned youth hostel at Upper Denham, Buckinghamshire had filled the bill. Permission was sought to use this site again, and when this was granted Malcolm Thornton visited the place and decided to model the interior of the Brigadier's office so that it would match an exterior bay window at the hostel. The main road nearby, Tilehurst Lane, was deemed suitable for the kidnapping sequence featuring Doctor 3, and arrangements were duly made to retrieve Bessie from her winter garage store (which was not far from the BBC *Doctor Who* exhibition in Blackpool) for her first appearance in the series since Robot's production in 1974.

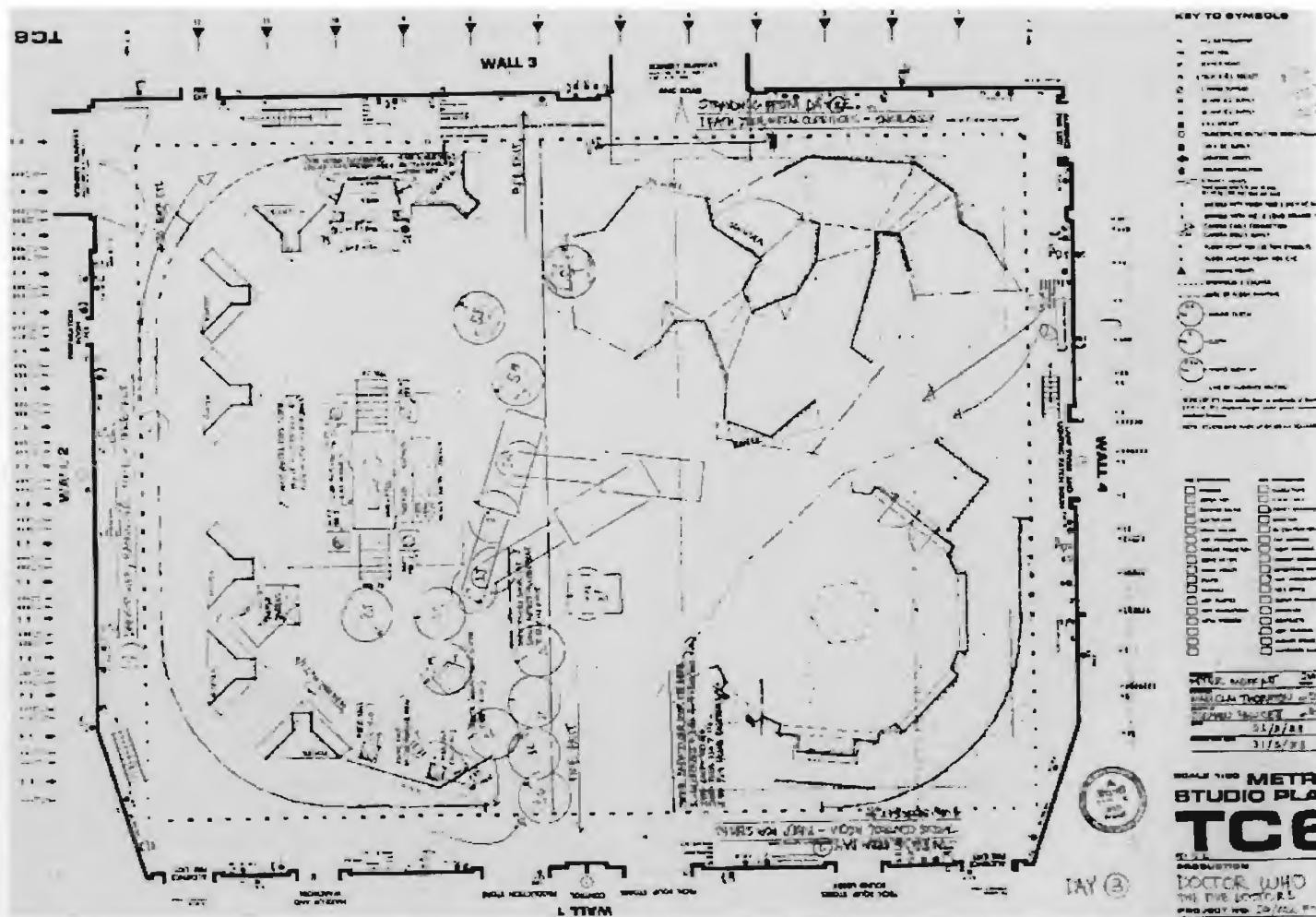
Scotland was originally considered for all the Death Zone exteriors, but Silberston managed to find everywhere required somewhat closer to "home", North Wales. Indeed so good was his research that very little in the way of set redressing would be needed by scenic crews. What few props would be required, Visual Effects would fulfil, with the exception of a fake door for the cave interior scenes and glass paintings, for which responsibility still rested with Malcolm Thornton. Reviewing the most ergonomically efficient way of managing his studio space, Thornton chose to reserve one quarter for the TARDIS set, which would stay erected throughout all three days of shooting. The remainder would accommodate sets that would be struck once finished with and replaced with new ones.

The logic was quite simple. The TARDIS interior featured only simple, uncomplicated scenes that would be easy and straightforward to shoot. Thus, if unforeseen setbacks were to delay work on the "complex" sets, Peter Moffatt would have the option to rehearse and



**SET DESIGN:** The *Five Doctors* was unlike any other *Doctor Who* as far as finding and creating settings was concerned. On any ordinary 90-minute serial the optimum would be one week of filming, to yield approximately one quarter of the action, followed by two studio recording blocks spread over five, or even six, days. Serial 6K, as originally envisaged, would comprise nearly 50 percent film, 50 percent studio—a ratio which determined a minimum location shoot of two weeks. Despite the extra cash injection from ABC Australia, there was just not enough money in the budget to permit an additional filming week without something else being sacrificed. That something turned out to be the second recording block. All interior work would have to be squeezed into just three days.

Adhering to the strictures of a four-part *Doctor Who*, Terrance Dicks had kept his set requirements to just ten: the Time Lords' conference room on Gallifrey, an adjoining atrium, the hidden Games Control Room, a Dalek city assembly of corridors, the





record some non-complicated scenes as fillers during the interim. Alternatively, if production seriously over-ran, it would be cheaper and simpler to resurrect this stock set at a later date; possibly even during a recording block for Season 21 if necessary. Accordingly the camera script running orders were structured so that TARDIS scenes would conclude each day's recordings, and the very last scenes of all would be those featuring just the current trio of regulars: Davison, Strickson and Fielding.

Having purchased a new TARDIS console from Visual Effects, John Nathan-Turner completed the revamp by asking Malcolm Thornton to redesign the interior walls and doors. The result was a new set of flats with fewer roundel walls than before and more widely spaced. Each wall flat also faced one control panel on the new console so that, effectively, the room's shape would mirror the hexagonal shape of the console. A new set of doors connected to the left-hand side of the set, angled so that cameras could no longer see beyond the threshold. The scanner screen stayed to the right of the room, but the internal door now adjoined it, leading out to another pair of flats which could be visible to the cameras if the Director so wished.

If the new TARDIS was viewed as positioned bottom-right in the studio, then above it, top-right for Day One, was the composite of stairs and corridors inside the Dark Tower. The walls in this area were deliberately built tall so that cameras could shoot from a number of angles without seeing the studio beyond. This was crucial as the set had to double for no less than three parts of the Tower. For Doctor 3 and Sarah Peter Moffatt wanted to give the idea they were descending stairs from the roof, so he planned high camera shots looking down the stairs. Doctor 2 and the Brigadier had entered the Tower from down below, so for them cameras were pitched to look up the stairs they were ascending. Level angles were planned for the entry of Doctor 1 and Tegan. Attachable set dressings, such as the lightning flash symbol of the tower, moveable "swinger" wall flats plus subtle changes in lighting would complete the processes of alteration. Once finished with, this set would be struck and replaced with the walls of the Dalek city.

Described in the script as made of "highly polished metal", Thornton used instead panels of shiny plastic, polished mirrors, and plywood flattages covered in silver-brushed aluminium foil; all from stock held in scenic stores to keep down costs. Instead of a formally arranged set of corridors, Thornton made the set deliberately confusing to the eye by capitalising on a mirrored surface's property of reflection. This did cause Peter Moffatt and the TM1 some problems ensuring cameras never became visible, not to mention John Scott Martin who had to determine, from his limited view, what was corridor and what was reflection when it came to piloting his Dalek.

Top-left in the studio was firstly the Game Control Room. Shaped a little like a TARDIS interior, centre stage was the pentagonal game board with its lit-from-below playing surface. The Timescoop control panel units butted up against four of the wall panels. Between these panels were arched entranceways flanked by ornate pillars raised from scenery stock. Only one of these arches led out to an entrance corridor, the remainder were blocked off with vertically stacked sections of scaffolding platforms and metal milk crates. Once struck, the space liberated became one half of the Rassilon tomb set. Bottom-left, but linking in to the Games Room via its secret panel, were the Gallifrey interiors. Thornton had researched *ARC OF INFINITY* to get a feel for "modern Time Lord decor" and his designs reflected Marjorie Pratt's work. The conference table was flanked by a tiered gallery around the room, with any wall corners disguised with shiny curtains. The pillars were all scenery stock, but the T-Mat console and the painting of Rassilon playing the harp were specially commissioned. The double doors led out to a three-way corridor junction, although only one direction led anywhere. This was to another tiered gallery chamber, at the centre of which was an electrically powered ornamental fountain.

By Day Three all of these Gallifrey interiors had been moved to make space for the tomb set. Y-shaped "floater" arches studded the perimeter of the set with stone-textured wall flats set between them. In the middle of this expanse the floor was painted with a chequer-board pattern so that the top-left part of the set could be used for the Tower ante-chamber scenes. Before this would be needed, a pre-painted floor cloth was unrolled over the chequered pattern, and set on top was the ornate plinth bearing the (light-weight) sarcophagus of Rassilon. The sarcophagus had to be high enough off the floor to permit extras to sit inside the hollow bier and place their faces against the vacuum-formed bas-reliefs of Borusa and his luckless immortality-craving predecessors. Two sets of bas-reliefs were carved; one set translucent with hollow eyelets so the shapes of the artists' faces behind could be perceived, and one set covered with grey, textured paint to look like stone. The bottom half of this set was reserved for the tomb entrance-way with a space for the TARDIS, a transmatted booth (re-used from the Gallifrey sets) and the specially carved memorial stone. The inscription panels on this stone were carved 'Jabolite'.

As part of his research, Thornton asked if there had been any previous instances of Time Lord writing used in the series. He was loaned, courtesy of Ian Levine, a copy of the original *Piccolo Making of Doctor Who* paperback and, using that as a guide, briefed his freelance sculptor. Hence why the Doctor's name, as scripted in the Hulke/Dicks paperback, comes to appear on the memorial. The long shot views of the entire tomb would be embellished with a matte painting of the upper walls and ceiling, added during post-production.



**COSTUMES:** With the impending rigours of shooting in North Wales during early Spring to face, Colin Lavers planned his costume budget around the need to have available two copies of every outfit. Such a precaution would prevent expensive shooting time being held up by one costume needing repairs or dry cleaning. Where possible clothes would be hired from Bermans (Lavers' former employers) or bought off the peg from shops. Peter Davison and Mark Strickson wore their standard "uniforms", of which two copies existed anyway. Janet Fielding was allowed some discretion in choosing her own outfit which, like so many of the outfits purchased for this story, came from stores in the Brent Cross Shopping Centre in North London. Achieving a long-cherished dream, Fielding was allowed to choose a fur jacket to wear on location. The *Radio Times Tenth Anniversary Special* was Lavers' "Bible" throughout his research and, wherever possible, he attempted either to locate the same costumes pictured therein, or to find substitutes resembling them.

Just as the BBC had done in 1963, he hired the first Doctor's Edwardian apparel from Bermans. It was not exactly the same combination of lounge jacket and narrow check trousers, but a close approximation. The waistcoat had to be specially made, however, and a pair of mittens added to protect Richard Hurndall's fingers from the cold to come on location. The mittens also hid the fact that Hurndall was not wearing the first Doctor's blue Roman ring. A walking cane completed his ensemble. The elements of Troughton's outfit were easily found: the shabby, black frock coat, blue shirt, pin-on bow-tie and baggy check trousers. The trousers, though, were not the same as the second Doctor had worn in the Sixties. A different pattern had to be found that would not cause 'Moire Effect' strobing when broadcast at the BBC's transmission frequency. The big fur coat was a late addition. Troughton suffered from a weak heart and there was concern at the risk of exposing him to long periods of filming outdoors in the cold. The coat he had worn during *THE ADVENTURES OF THE DOCTOR* had been a very expensive Russian fur coat, but as the budget would not run to two of these a pair of synthetic fur coats was hired instead.

The third Doctor's ensemble was a straightforward clone of the outfit Jon Pertwee wore for the cover photo-shoot for the *Tenth Anniversary Special* which, in turn, was almost his costume from *THE GREEN DEATH*. The jacket and trousers were identical, but a white ruffled shirt had to do in place of his blue/grey one from *THE GREEN DEATH* which was no longer available. The red check Ulster was also not the one from *THE GREEN DEATH*, but a close approximation.





Lavers was apparently unaware that Susan's outfit should reflect either the early Sixties or future Earth. Consequently he dressed her in a contemporary mixture of lace blouse, light cotton sweater and a midi-skirt. The white trenchcoat, however, was timeless enough to pass for the mac Carole Ann Ford had worn in the very first episode. John Nathan-Turner referred Colin Lavers to MAWDREYN UNDEAD for references to the Brigadier's attire. Where possible he wanted a similarity with the dark jacket, starched shirt and military tie Courtney had worn as the 'younger' Brigadier. The camel-hair coat was a wise precaution against weather in Wales. Elisabeth Sladen admits she made a slight error of judgement when consulted about her clothes for *The Five Doctors*. Having opted for a pink two-piece suit worn over a white tank-top sweater and blouse, with co-ordinated boots, she assumed that would be enough protection against the Welsh climate in early Spring. Believing it would most probably be wet rather than cold she asked for a contrasting plastic mackintosh to wear over the outfit — and consequently froze to the bone during her days on location.

Caroline John was allowed to wear something smart-casual from her own wardrobe for the cameo as Liz Shaw, while Richard Franklin was re-united with a Captain's uniform from *Bermans*, although its UNIT emblems were omitted as a hint of his character's unreal nature. Wendy Padbury was to have worn a PVC cat-suit, but when the artist pointed out her current state of advanced pregnancy, plans were quickly amended and instead she was given a hastily run-up outfit put together from bubble-wrap plastic padding. Fraser Hines' outfit was also changed at the last minute. Originally Colin Lavers picked out for him a McCrimmon blue tartan, but when the actor saw it, he protested this was not what he had worn during his time with the series. The red and green replacement was a rented costume first worn in the 1948 film *Bonnie Prince Charlie*.

Anthony Ainley's Master suit had been specially made for *THE KEEPER OF TRAKEN*, so a duplicate had to be commissioned from the notable seamstress and embroidery company, Locks. To protect these expensive black-velvet items Lavers provided Ainley with a full length opera cape. Unfortunately it was not revealed to the audience how and where the Master had come by this piece of clothing in the Death Zone!

The Time Lord costumes were mostly from stock. Paul Jerricho wore his Castellan's robes from *ARC OF INFINITY*, while the guards and extras donned elements of outfits first created for *THE DEADLY ASSASSIN* some eight years earlier. Due to the brittle state of so many of the distinctive fibreglass collars, none were worn except briefly by Flavia at the very end. Both Borusa and Flavia wore styles akin to their counterparts in *ARC OF INFINITY*, although the former's was in a lighter, padded white cigarette fabric instead of the curtain material worn by Leonard Sachs. Flavia's gown was a rich burgundy satin fabric. Terrance Dicks wanted the old Time Lords (Rassilon's body and Borusa's Dark Tower robes) to appear as they had done in the Troughton and Pertwee series, thereby distinguishing the contemporary ones from those who had reigned centuries earlier. In this he was partially rewarded by Rassilon's appearance, which was very Sixties. Borusa was to have worn a black and white cape with a high collar cut from a very stiff, filigree material so that the end result would look a little like a spider's web. However, Philip Latham found it too constricting and uncomfortable to wear and so only appeared in his black gown — itself cut from a number of different black fabrics.

The Cybermen costumes were those left over from *EARTHSHOCK*, the one change Lavers consciously made was equipping the actors with sturdy lace-up boots with good treads on the soles in place of the previous Moon Boots which would not have afforded much grip on the slippery Welsh mountains. On location so many cans of silver spray paint were needed, often in windy conditions, to maintain the metallic look of the costumes that the clear, perspex mouthpieces got painted over. To keep continuity they were not cleaned up for the studio scenes. One unforeseen problem was that many of the extras furnished by a local theatrical agency in Wales were not of the six foot plus height requirement normally expected for Cybermen. Doing the best he could, Peter Moffat tried to keep these 'short' Cybermen in the background, but it proved impossible to sew the actors into their costumes, as had been done for *Earthshock*, to streamline their

shapes, and so the result was a gaggle of rather baggy Cybermen. They were to have their uses during the massacre scene though. It proved easy, if the artist hunched his head down, to pull the suit collar up far enough to make the creature appear headless. Balancing a helmet on top achieved a convincing enough profile for the illusion to be created of the Raston robot decapitating its hapless victim.

The Yeti costume was an old mark II version found packed into a box at the Costume Department stores. The interior bamboo framework was badly damaged and one of the original feet were missing. A new set of feet were supplied by Visual Effects but the Yeti appeared without its distinctive eye and beak section as an aid to the actor's vision in the dark cave. The Raston Robot had to be a simple and economic costume to design. The result was a padded silver body stocking and a half-silvered, two-piece helmet so that the actor could (hopefully) see out but no-one could see in. A constant problem on location, however, was condensation. The script initially called for the robot to be capable of firing a number of different projectiles: kung-fu stars, darts, harpoons, etc. Practicality and costs reduced these down to just harpoons.

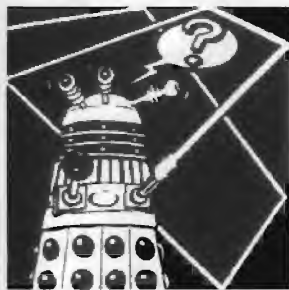
**MAKE-UP:** Recreating the classic image of William Hartnell's Doctor was the main challenge facing Jill Hagger. Like Colin Lavers she was given a copy of the *Tenth Anniversary Special* as colour reference material on Hartnell's appearance. Thus the wig she crafted was based on the one given to Hartnell for his *THREE DOCTORS* photocall: shoulder length white hair, back-combed and curled around the ears. Nicholas Courtney's thinning locks were also given the addition of a hairpiece. The appliance Courtney had worn for *MAWDREYN UNDEAD* the actor felt was too spiky, earning itself a nickname during production of 'The Brillo Pad'. Jill Hagger accordingly commissioned a new, softer wig to cover up the bald circle at the back of the artist's hair. Courtney was much happier with the finished result, and the wig even went into storage at the end of production in case it should ever be needed again.

Dinah Sheridan's hair was submerged beneath a long blonde wig platted into braids and swept up into a tight bun and fixed using a string of pearls and some gold thread. This gave her the somewhat severe look that had been established in previous stories for *Time Ladies*. Otherwise it was business as usual for the Make-up Department.





ment trio of ladies, Anthony Ainley got his standard Master beard and slicked-back hair. Mark Strickson had his locks dyed copper red. Patrick Troughton reclaimed his Beatle cut, and Jon Pertwee's silver thatch was teased up into its expected frizz. If anything, the biggest problem facing Jill Hagger and her two assistants was maintaining continuity of all the artists' hair in the damp and windy conditions of Wales, a challenge requiring many cans of lacquer and hasty recourse to portable dryers.



**VISUAL EFFECTS:** Mike Kelt began working on the new TARDIS console immediately on completing his previous story, *ENLIGHTENMENT*. The aim was to upgrade it from the big levers, dials and switches look that had been maintained ever since Peter Brachaki's first design in 1963. The hexagonal shape was retained. That was a mandatory requirement from John Nathan-Turner. The new console was built so that it could be easily dis-assembled into three principle components to facilitate transportation. Underneath was a six-sided, steel-framed base section that tapered as it rose upwards. This housed the electrically driven compressor motor that would move the time rotor device up and down far smoother and quieter than before.

The base had connecting lugs into which slotted the 'mushroom cap' of the control panel assembly. Its framework was a lattice of metal struts which made it much stronger than any predecessors, and bolts held the moulded fibreglass panels in place so they could be removed if modifications were needed. There were two moulds made; one with many recesses for switch and display panels, and one with a large recess big enough to house a TV monitor. The panels alternated so that a monitor panel always appeared between two display panels, and vice versa. All switches, lights and displays were electronic components chosen for their high-tech look. Every monitor was functional and many of the banks of switches actuated lights and LED tell-tales. One concession to the old days was a large pull-out red switch for the door opening control, replacing what Mike Kelt had described once as the 'big, red lollipop'.

The final component was the central column; a perspex cylinder housing a 'cake-stand' of other, coloured perspex pieces. An array of coloured lights linked to a sequencer served up a flashing light show whenever the console was switched on.

John Brace took no part in the TARDIS reconstruction; his brief

was literally everything else required for *The Five Doctors*, which comprised a formidable list. The only models needed were of the Dark Tower. Most frequently seen was the miniature of the full edifice; a five foot interpretation of Terrance Dicks' concept of a building approachable from "above, between and below". A glass painting of the tower was also commissioned, the idea being to use it on location in false perspective shots. So strong were the gusts of wind, however, that many shots were ruined when the all-too-close-to-the-camera sheet of glass was seen visibly wobbling. Instead separate shots of this picture were filmed and plans put in place to matte them into sequences featuring artists during post-production.

More successful, due to its size and weight, were false perspective shots featuring the three foot police box prop originally built for *LOGOLOTIS*. Using this model cut down valuable time which otherwise would have been lost moving and setting up the full size TARDIS for the Cyber-bomb explosion. Budgets would not run to a separate day for filming models, so the complete Dark Tower set, including mountains, dry ice fog and, towards the end, Doctor 3's breeches buoy line to the roof, were recorded in the studio on tape. As well as the full model, Brace's team constructed a more detailed rendition of the roof balcony area. In this he had to liaise closely with Malcolm Thornton and his plans for the live action balcony set to be shot at Ealing. Another mixture of models and full set was the main doorway into the tower. Thornton's team provided a flat featuring the doors for day three of recording. Visual Effects built a matching model of the lintel and walls surrounding the doors. Post-production matting would create the composite picture.

Pyrotechnic explosions featured largely on Brace's list of effects, from small studio-bound detonations on Cybermen chest units to the big bang on location as the Cyber-bomb goes off in an attempt to destroy the (model) TARDIS. A major set-piece was the exploding Dalek. Deciding the time had now come to show the adult creature within the casing, John Nathan-Turner asked for something special. Accordingly Brace's team at Western Avenue built a special Dalek with innards constructed around a shapeless, tentacle blob. Some of the tentacles were made to thrash by pumping jets of compressed air through them, while others worked by the simpler process of tugging on wires. To make the outer casing fly apart on cue Visual Effects pre-cut all the damaged sections and then lifted





them back to the main body so that they rested carefully against tensioned mouse traps. A series of titanium/magnesium charges was also attached, slung into mortar tubes pointing at the mouse traps. At the moment of action one assistant electrically detonated the charges, the explosion triggering the mouse traps. The combined effect blew away the sections of Dalek while, at the same time, another Effects assistant pulled on a trip wire causing pre-fractured sections of wall behind the Daleks to fracture. A cutaway shot then revealed the Dalek inside thrashing around in its death agonies.

A number of dummy Cybermen were required on location for the more spectacular deaths during the massacre scene. The insides were literally shop dummies slid into standard BBC Cyber-costumes. Lightweight vacuum-formed head pieces were used in place of the fibreglass versions as it was expected the explosions would destroy these masks. Provisions were also made to show a variety of severed limb shots of Cybermen using arm components from the shop dummies — some dressed with separate bits of costume, others wedged into the sleeves of full costumes in place of the actor's own arm. The robot's deadly harpoons were made to fly accurately but safely towards their Cybermen targets by the simple expedient of sliding them along pre-strung lengths of very strong but very thin wires. The Raston Robot wore specially made glove devices with a trigger inside that fired off a pyrotechnic flash charge on cue.

Although conceived by the Design Department, Visual Effects physically manufactured the special flambeau brackets shaped into the lightning flash symbol of the Dark Tower, and they provided the flaming brazier outside the cave entrance to the tower. The Time Lord cadaver, spotted by the Master on his arrival in the Death Zone, was a "corpse" put together by newcomer Visual Effects sculptor Stan Mitchell. The FIVE DOCTORS was also John Brace's introduction to the joys of maintaining and operating K-9 during his one day on location. The Design Department furnished the appropriately letter sign on Sarah's gate, "Beware of the Dog", as well as the sign-board outside UNIT H.Q.

Each one of the little figurines seen on the Death Zone game board was hand crafted by one of John Brace's assistants using a mixture of wire armatures and modelling clay. The figures could only be produced once the costumes worn by the artists had been sketched up by the Costume Department. The script detailed additional figures to the ones seen; the TARDIS, the Dalek, several Cybermen, a Yeti and even, in early drafts, the fourth Doctor and some Autons. The central tower was represented by a carved perspex sculpture. One effect created but not used in the final edit was a spring wire means of showing Rassilon's ring flying off Borusa's finger. The shot was performed in the studio, but was not considered good enough when Peter Moffatt reviewed it, and so a simple video edit was performed instead.

## LOCATION DIARY:

**January 27th:** Costume consultations begin with all the artists booked to appear in the show. Priority given to actors required for location filming.

**February 8th:** Eric Seward produces version of script that will be used for filming. Copies circulated to all cast and crew members.

**February 21-23rd:** Technical reconnaissance of Welsh locations by Production team. Opportunity for Set and Effects Designers to assess props needed on location. Team discovers the whole area blanketed in a thick carpet of snow.

**February 24th:** Technical reconnaissance of all Middlesex locations. Richard Mathews (Rassilon) visits Visual Effects Workshop to have a cast made of his head. From this a dummy head will be made for the effigy of Rassilon that will lie on the sarcophagus during those scenes where Mathews' will also be seen speaking as Rassilon. Eric Seward delivers version of script which incorporates the four artists engaged to play the "phantoms".

**February 25th:** A Friday. The entire cast gathers for the first time to conduct a read-through of the script. Minor script revisions are made, including a change to who goes with Tegan to make tea aboard the TARDIS. Originally it was to have been Tegan and Susan, but after vociferous protests by Janet Fielding, Turlough gets the job in place of the Doctor's grand-daughter.

**February 28th — March 3rd:** Rehearsals get underway at "Acton Hilton" only for those scenes that will be filmed. None of the Gallifrey-based cast are required.

**March 4th:** BBC props van, filming equipment and production crew travel to Wales. Main base camp hotel for the shoot is The Oakley Arms in Maentwrog although due to the size of the unit, overspill has to be accommodated in the nearby Grapes Hotel. As the camera team begins unloading and setting up at the first location, those artists required for day one begin arriving; Peter Davison, Janet Fielding, Mark Strickson and Richard Hurndall.

**March 5th - Day One:** Unit establishes a base camp at The Brondanw Arms at Llanfrothen, Penrhyndeudraeth. A 7:30 start for cast and crew, the two locations for this first day of filming are both in the grounds of Plasbrondanw, the private estate of Lady Annabel Williams-Ellis: widow of the great architect Sir Clough Williams-Ellis, creator of the Italianate village of Portmeirion. **Filming starts at 09:00** around the wall area of a ruined chapel designated to be the Eye of Orion. The snow has all gone and in its place are grey, leaden clouds and a cooling breeze. Bright, orange lighting used to boost poor daylight conditions for the four film sequences. For the after-lunch session the camera is moved to the Rose Garden for the scene of the first Doctor's kidnapping and the short exchange between Tegan and Doctor 1 as they trek from the TARDIS towards the tower. **Filming wraps around 18:00.**

**March 6th:** A Sunday. **A day off for the unit.** Carole Ann Ford, Anthony Ainley and the three speaking Cybermen actors travel to Wales.

**March 7th - Day Two:** Mark Strickson leaves for home. Remaining eight artists plus five locally recruited actors to play Cybermen taken in coach to Wasteland 1; the slopes around Carreg Y Foel Gron off the B4407 road. Base camp is the Cafe Pont Yr Afon Gam. **09:00** filming starts. **Scenes shot:** Susan and Doctor 1 finding the TARDIS (a sequence which the provision of a convenient fibreglass boulder from Visual Effects for the old man to rest against); the Master's meeting with Doctor 5, Tegan and Susan, and their subsequent discovery and ambush by Cybermen; Susan and Tegan's escape with the former twisting her ankle; The recovering Master's capture by the Cybermen. **18:00 wrap.**

**March 8th - Day Three:** Peter Davison, Janet Fielding, Carole Ann Ford and Richard Hurndall return to London. Nicholas Courtney and Patrick Troughton travel to Wales and are on location for late PM. Location is again Wasteland 1 for an **09:00 start**. A photographer from *Radio Times* is also present this day. **Scenes shot:** The Master offers

**Continued on page 20**





# Self-Congratulation?

The Five Doctors is a celebratory romp perfectly suited to *Children in Need*, decides **STEPHEN O'BRIEN**

**ALTHOUGH** it appeared unfair at the time, it seems only fitting that the transmission of *THE FIVE DOCTORS* should have been delayed two days so as to form part of the Beeb's annual *Children in Need* telefest.

It is tempting to lump *THE FIVE DOCTORS* in with other non-canonical 'stories' such as *DIMENSIONS IN TIME* and *A FIX WITH SONTARANS*, in that it's so outside the norm of the show. It's so self-consciously a celebratory story that there's little pretence that anything more serious than a good old knees-up is going on, a knowing wink to the audience.

Its own self-acknowledgement as an anniversary special allows Terrance Dicks to get away with a lot, plot-wise. It's not easy to write a story incorporating all the major elements of a twenty-year old series and do those elements justice. The continuity errors are unimportant, because they are the least outrageous aspects of the script. The fact that four Doctors are wandering around with their respective companions and bumping into the Yeti, the Cybermen and the Daleks just because of one mad Time Lord is staggeringly improbable, but *it doesn't matter* thanks to the novelty aspect of the story.

The script is not archetypal *Doctor Who*, but rather a clever approximation of the public's perception of the series. Dicks delights in showing us the obligatory corridor scenes, the tripping companions tumbling down hills. It's a celebration of the comic strip nature of the programme which was always there to a greater or lesser extent.

The characterisations of all bar the current regulars is grossly caricatured, with the guest artists conforming to their newspaper images rather than the characters they'd demonstrated during their own eras. Pertwee gets some death-defying stunts (and the chance to be rude and patronising). Hurndall is bemused and passive (giving an off-target performance which, lets face it, would have been unacceptable once 'proper' Hartnell was available on tape five years later), and Troughton becomes the irreverent overgrown schoolboy. All very diverse and precisely defined so that when they meet they clash in all the right ways.

Inevitably, there is too much crammed into the script to make it genuinely satisfying. Characters and monsters alike wander on and off with the regularity of *Children*

*in Need's* guest celebrities. If Nathan-Turner and Seward had allowed Dicks to be a little more ruthless with the extraneous characters like Susan and the Master he might have been able to build up the others; as it is, bringing Susan Foreman back is pointless when she isn't the central focus of the story. She remains one of the most enigmatic regular characters in *Doctor Who's* history, and her fleeting appearance undermines her importance in the series' debut year. *THE FIVE DOCTORS* was written for casual fans of the series, and to exploit such an important character as Susan for the benefit of a tiny proportion of the audience was misjudged.

It's unreasonable to make so many demands on any one writer, as Robert Holmes realised — whole characters are given to the writer wholesale, and the room for invention is immediately limited. It's therefore understandable that Dicks simplified many of the guest characters like the Brigadier and Sarah-Jane. The walk-on appearances of Jamie, Zoe, Mike and Liz work better and bring to mind once again what this story really is: a great big party within the loosest fictional framework. Its debatedly non-canonical nature almost lets the writ-





ers off the hook over the misused characters and indeed the continuity blunders. It's difficult to get too pent-up about errors of this kind any more, but in 1983 their importance seemed far more pronounced.

If the story was more obviously intended for the casual fans than much of Nathan-Turner's work on the series, then it can be deemed quite successful. References to Skaro and Rassilon are thrown around for the die-hards, but it's almost like those old pantomimes *BLUE PETER* and *NATIONWIDE* used to stage back in the 1970s. The Master is wheeled on for a boo and a hiss while Troughton and Pertwee deliver their recognised trademarks to be applauded like Gallifreyan Fonzie's. Their verbal spat at the end is owes more to the actors' on-stage teasing at conventions than the relationship the two enjoyed in *THE THREE DOCTORS*.

It's perhaps a blessing that Tom Baker wasn't involved. As in Adrian Rigelsford's *DARK DIMENSION*, he would have been given star billing, and his inclusion would have crammed the other characters together to such an extent that they'd have had little more than a cough and a spit each, with Doctor five squeezed out altogether. As it is, many of the people we'd like to see are denied the breathing space they need; with Tom involved... Though the Doctor/companion teams would have worked rather better - even freed from the tiresome pseudo-feminist rhetoric that passed for dialogue in her early episodes, Sarah-Jane works better with a Doctor willing to treat her as an equal: against Pertwee's supercilious Doctor she's so docile she almost seems to be speaking Jo Grant's unaltered lines.

Though given the prestigious opportunity to unmask Borusa as the villain of the piece, Peter Davison is rather swamped by the unsubtle characterisation of the other Doctors, and the heightened nature of *THE FIVE DOCTORS* cruelly exposes Davison's weak spots as the Doctor, while he's clearly uncomfortable in this style of *Doctor Who*. The Brigadier, similarly, having lost his stiff upper lip in retirement, has become a hysterical figure who, when coupled with Troughton's comic performance, is another nod towards the story's panto roots.

The plot itself is nicely simple (although the specifics can be questioned), and the Death Zone proves an inventive way of bringing all the Doctors together as they move gradually towards the Tower and their meeting. The game aspect of the script again points to the self-consciousness of the story, and the script is knowingly derivative of other *Doctor Who* stories, drawing on *CARNIVAL OF MONSTERS*, *THE DEADLY ASSASSIN* and *THE WAR GAMES* as its main inspirations. The Death Zone at least restores an element of horror and mystery the Time Lords, but Borusa makes for a disappointing central villain. The perpetual recasting of the character undermined the power he might otherwise have had, and the nature of the story prevents it from exploiting the Doctor's apparent ambivalence about his presumed old

friend — the two had always had a complex and unique relationship, part teacher-pupil, part father-son. Because the story is aimed primarily at the casual fan, the traitor could have been anyone and still had the same dramatic resonance for the vast majority of viewers - indeed, with so few suspects to choose from, the surprise is purely that the Master isn't allied to Borusa. **Bergerac** would try the same trick more successfully in the Geoffrey Sax-directed episode *A MAN OF SORROWS* — but there Crozier's corruption has an impact precisely because he's been the deskbound superior in every episode of the last seven years. Not one or two every few seasons.

It's a shame John Nathan-Turner was unable to convince Waris Hussein or Douglas Camfield to helm *THE FIVE DOCTORS*, as Peter Moffatt's sluggish direction does little to create the epic nature intended. Moffatt is a competent director, but his lack of flamboyance sits an atmospheric piece like *THE VISITATION* better. The pacing is particularly bad, and the blame for this lies with both Moffatt and Eric Saward. The coherency of the story is often sacrificed to make room for ostentatious chase sequences, stunts and massacres, which, while sometimes impressive, could have been cut to make room for some of the curtailed scenes reinstated in the special edition. The story sometimes feels as if too much has been crammed in for no logical reason. There's no reason for the Cybermen to be in the Zone, and indeed by placing them there Borusa has made the Doctors' task more difficult. A little counter-productive...

Peter Howell's score, by contrast, is among the best of the programme. His siren-like wails for the Death Zone scenes is particularly eerie, underscored by the ominous bass that primes the viewer for the Time Scoop obelisk. Unfortunately, the studio sets look poor compared with the sense of scale provided by the more-than-usual amount of film work. Though Malcolm Thornton does his usual best, the Gallifreyan scenes resemble a dentist's waiting room, though the corridors of the Dark Tower are better - and better lit.

It's the Skaro corridor scenes though which emphasise the missed opportunities: Dicks' tributes to the series' past should have been done in a more obviously parodic way. Unfortunately, *Doctor Who*'s reputation was, and remains, so fragile that the wisdom of this sort of thing remains debatable: the special was likely to draw in viewers who hadn't watched the series in years, and wouldn't recognise a pastiche of the Classic *Doctor Who* story when they saw one, taking instead as a sample of the show's current style.

As a one-off, however, *THE FIVE DOCTORS* makes an interesting diversion. Basically, it's fun to watch, even if it is like watching the cast of *Doctor Who* send themselves up. But then that doesn't matter: for perhaps the only time in Nathan-Turner's era, the series was being made for them — the silent majority who kept *Doctor Who* on our screens for twenty years. **I-V**

## What the Fanzines Said...

"Richard Hurndall was clearly having a whale of a time. He was obviously enjoying his opportunity to recreate a role in *Doctor Who*, perhaps the most important considering his decision in Rassilon's tomb. He was an excellent choice for a first Doctor replacement and recreated the part exactly."

John Logan, *Pharos Project 2*

"John Nathan-Turner, Eric Saward and Peter Moffatt make a devastating combination, and in *The Five Doctors* the TAD covered the entire twenty year history of *Doctor Who*. It's tempting to add that the ZMI was the Hartnell era, but that's only to state the obvious: you can't expect a faithful recreation of that period with the star dead and the juvenile lead in her forties. Carole Ann Ford seemed unsure whether she was playing Susan grown up or as a child, while Hurndall neither looks or sounds like Hartnell. Hartnell's voice and features have hard edges to them, and the lack of these in Hurndall gave his version of the character an impression of dotliness alien to the original. This is hardly the actor's fault - he should never have been cast in the first place. Troughton, Strickson and Gladen, the three finest actors in the cast turned in only competent performances, the problem being that the characters were all presented in 'pop' versions - bland figures onto whom well-known traits have been crudely grafted. At least the original actors could do their best to play the characters - Hurndall could only play the script."

Martin Wiggins, *Space Rat 6*

"If the Doctors managed to get a chance to strut their stuff then I'm afraid the same can't be said for the companions. The talents of the performers were wasted. Paul Jerricho's 'No, Not the mind probe' was awful, though Philip Latham was marvellous - his portrayal of Borusa was perhaps the best yet: wonderfully low key, the character he played was by no means evil or insane."

Saul Gething, *TARDIS 8/4*

"Hurndall neither looked nor sounded like Hartnell - all he could do was dress up in the costume and mimic the mannerisms. Good thing too, because by trying not to be Hartnell, but instead to be the Doctor, he immediately won the viewers over, proving that in a show like *Doctor Who* no actor is irreplaceable."

Gary Russell, *Time Watcher Tom Baker Special*

"Patrick Troughton managed to steal the show once more."

Linda Bradick, *TARDIS 8/4*

"On watching, I couldn't help but wonder whether the Tom Baker footage was necessary. Richard Hurndall was a perfectly adequate first Doctor in much the same way that Anthony Ainley is a good Master - we can't have the originals back, so there's no point in criticising their successors for not being exactly the same. The Cybermen still sound a bit too human for my tastes, and as for the criminal waste of the Abominable Snowman..."

Guy Clapperton, *TARDIS 8/4*

"Why did I find it all so bitterly disappointing? The plot was well constructed and thankfully not too derivative - it's only a pity different groups of monsters couldn't have replaced some of the various Cyber-patrols. Yet the script didn't do a good plot justice. The superfluous continuity was poor, and there were appalling pieces of self-indulgence. Continuity itself is handled carelessly, with error after error after error. All three earlier Doctors were caricatures, fitting their newspaper images.

Characterisation made *The Three Doctors* a classic. The *Five Doctors* had a better plot, yet it was wasted. The worst story any of the Doctors appeared in, the worst Cyberman story, the worst Dalek story..."

Michael Kenwood, *Skaro 4/3-4*

"The new console is very nice looking and even more 'technologically advanced' than the old one - which is precisely what I don't like."

Ian Massey, *TARDIS 8/4*









the Cybermen his help in exchange for his life: the Cybermen complete preparing their bomb: the Cybermen detonate the bomb just as the (model) TARDIS dematerialises. (N.B. As the Cyberleader in this sequence could not possibly be the same as the one concurrently in the Dark Tower, its voice was modulated to a higher pitch during sypher dubs). Due to problems with the Dark Tower false perspective shot, the sequence of the Brigadier and Doctor 2 spotting it in the distance was deferred till Day Four. **18:00 wrap.**

**March 9th - Day Four:** Anthony Ainley returns to London. Morning location is again Wasteland 1 **starting at 09:00.** The first TK, an establishing glass shot of the Tower has to be abandoned due to problems with severe gusts of wind ruining the perspective. Miniature is shot separately for later matting into the scene with the Brigadier and Doctor 2, which is now done as the first scene of the day. Establishing shots of the tower will have to be deferred until studio recording. Also shot this morning: Doctor 2 confides to the Brigadier he fears they are playing the Game of Rassilon. PM the unit relocates a few miles north to Wasteland 2, Manod Quarry near Festiniog. The scenic design crew begin work inside the quarry cave setting in the false door and prop stones and boulders. Outside, by a ruined stone workman's hut, Moffatt shoots the lengthy sequence leading up to the Brigadier's arm being seized by an out-of-shot Cyberman (Emyr Morris-Jones). Planned Visual Effects smoke is used to conceal the creature's identity in long shot. Unplanned is the heavy rolling mist which obscures Moffatt's wish to shoot a long-shot tracking pan of the Brigadier and Doctor 2 walking beneath a towering crag. **Wrap is after 18:00.**

**March 10th - Day Five:** Location is Wasteland 2, filming start, 09:00. Coldest day of the entire shoot. Crew splits into two units. Cameraman John Baker goes with Peter Moffatt and the main team into the cave to shoot all the underground scenes with Doctor 2, the Brigadier and the Yeti (Lee Woods). Effects provide the dry ice mist in the subterranean lake, the Doctor's firework and the fake rocks for the cave-in. Above ground John Nathan-Turner makes his directorial debut. Working to a specific shot list from Moffatt he, along with John Brace and a second unit camera team, film close-up special effect sequences of the Cybermen massacre. As well as the speaking Cybermen actors and two extras, Stuart Fell dons a costume for the more dangerous stunts — gunge vomiting, spear shots, falls, etc. Pyrotechnic and harpoon firing shots with the Raston Robot are filmed in the afternoon. There is just time towards the end of the day to shoot the above ground scene of the Brigadier and Doctor 2 arriving at the cave and finding the burning brazier. **Units wrap eventually around 18:30.** In London Eric Saward completes the camera script re-write.

**March 11th - Day Six:** Location is again Wasteland 2, filming start, 09:00. While the scenic design crew packs up underground, on the surface the entire day is given over to choreographing the main action of the Cybermen massacre, minus those scenes with Sarah and Doctor 3. **Unit wraps at 18:00.** Although not officially due on location, Peter Davison, Mark Strickson and Janet Fielding arrive back at the Oakley Arms Hotel in the evening for a party. Peter Moffatt entertains on the piano.

**March 12th:** A Saturday and a day off for the unit. Jon Pertwee and Elisabeth Sladen travel early to Wales. Cast and crew enjoy a day out at Portmeirion village. Patrick Troughton and Nicholas Courtney booked to return to London in the evening.

**March 13th - Day Seven:** Location is once more Wasteland 2, filming start, 09:00. **Scenes shot:** Doctor 3 spots a patrol of Cybermen as they climb the mountain-side: the two freeze into immobility as they spot the Raston Robot: their escape from the massacre via the robots arsenal of spare harpoons, followed by the one surviving Cyberman. **Unit wrap, 18:00.** Anthony Ainley travels back to Wales.

**March 14th - Day Eight:** Final day at Wasteland 2, filming start, 09:00. **Scenes shot:** Doctor 3 and Sarah create and launch their escape line from the mountain parapet to the tower roof while fending off the last remaining Cyberman: the Master watches from below. Jon Pertwee objects to the idea of fashioning a bow and arrow: He, Moffatt and Nathan-Turner sit down in the crew Land-Rover and eventually block out an alternative sequence substituting a lasso for

the bow and arrow. The afternoon session takes place on the periphery of the quarry and is the infamous "slopehanger" scene as Doctor 3 rescues Sarah from a dangerous ditch. **Unit wrap 18:00.** Richard Hurndall and Janet Fielding travel up to Wales.

**March 15th - Day Nine:** Location is Wasteland 3, a track of road in Cwm Bychan, Llanbedr near Dolwreiddiog. **Filming start, 09:00. Scenes shot:** the Master's arrival in the Death Zone and his discovery of a Time Lord corpse: Doctor 3 and Sarah encounter the Master just before a lightning bolt disables Bessie. Due to its length and having to be partially filmed using a locked off camera mounted on Bessie, this latter scene had to be shot several times due to Jon Pertwee's problems saying the lines while concentrating on driving the car. Janet Fielding and Richard Hurndall also reshot their "Come on Doc..." telecine at this location as Moffatt had not been happy with the background for the original take on the 5th. **Wrap, 18:00** and a final party at The Oakley Arms.

**March 16th:** The stand-by day, but in practice this was pack-up and return to London for cast and crew alike. Immediately on their return the scenic design team began set construction at Ealing Studios.

**March 17th - Day Ten:** The morning base camp is the MOD/YMCA hostel in Hayling Lane, Upper Denham although the very first location is the main country road immediately beyond its perimeter, Tilehouse Lane. **Filming start, 09:00** with various motoring shots leading up to Doctor 3's capture by the Timescoop. Immediately after this the focus shifts to the grounds of the youth hostel and the Brigadier/Doctor 2 exchanges leading to their being overwhelmed by the Timescoop. By mid-morning the cast had swelled to include Peter Davison, Richard Hurndall, Elisabeth Sladen and Carole Ann Ford, all in costume and make-up, plus K9 and Bessie. The Press attends a lunch-time photocall which will officially launch the 20th anniversary celebrations. Hopes that Tom Baker will attend are dashed, but John Nathan-Turner has anticipated this, and the Madame Tussauds dummy is roped in instead. The PM session requires only Elisabeth Sladen and John Leeson to sound-on-film record K9's dialogue. The venue is the house of Mr & Mrs Thompson, 2 West Common Road, Uxbridge. Sarah leaving her house, and her kidnap from the bus stop are the two scenes filmed. **Wrap, 18:00.**

**March 18th - Day Eleven.** Location is the BBC's Television Film Studios at Ealing Green, West London. **Filming start, 09:30.** **Scenes shot:** AM, the aftermath of the Brigadier's retirement party from UNIT: PM, Doctor 3 and Sarah scramble onto the balcony of the Dark Tower — a sequence which entailed both artists having to sail down a breeches buoy wire and clamber up the side of a set some eight feet above floor level. **Filming wrap, 17:30.**

## STUDIO DIARY:

**Mar 19-28th:** Rehearsals for the recording block take place at Acton. The full cast is assembled bar David Savile, Ray Float, Keith Hodiak, Stuart Fell and the five Welsh Cybermen/Yeti extras.

**March 29th - Day One, a Tuesday.** Camera rehearsals begin at 11:00 in TC6. Johnnie Mack, Frederick Wolfe and William Kenton swell the cast ranks playing non-speaking Time Lords and a guard. Recording commences 14:00 with all the solo sequences of Borusa (gloved hands only visible) in the Game Control room. Filmed footage of Doctor 1 in the rose garden is electronically fed to the Timescoop screen as is, in a later scene, a still photograph of Doctor 4 and Romana from Professor Chronotis' room in SHADA. Two cameras only cover these scenes. The remaining three are in position on the composite tower corridors/stairwell set. All four corridor scenes are accomplished, including all the cameos featuring Yates, Liz, Zoe and Jamie. Recording pauses occur between each scene to allow for lighting and items of set decoration changes. A moveable "floater" wall aids in changing the architecture.

After a standard BBC 18:00-19:00 lunch hour the evening recording schedule alternates between scenes in the Gallifrey capitol and those scenes in the TARDIS featuring the greatest number of cast members (Doctors 5 & 1, Tegan, Turlough and Susan). All of the Master's Gallifrey scenes are recorded plus electronic effects scenes such as use of the Trans-mat booth and the Time Lord's attempt to free Doctor 4 and Romana from limbo. Images of the Dark Tower and the surrounding landscape, created by Graphics Designer Ian Hewett using a BBC microcomputer, are matted to various screens as directed. Recording completes by 22:00 with the scene of Doctor 1 and Tegan preparing to set out for the tower. Overnight a scenic crew dismantles the tower corridors set and erects the Dalek city corridor assembly.

**March 30th - Day Two and a 10:30 start** for camera rehearsals. The afternoon session is entirely given over to completing the Gallifrey scenes. Messrs. Pertwee, Courtney, Ainley, Sladen are not needed this day. William Kenton (a guard) is the only non-speaking actor required. The first scenes are those revolving around the Castellán's framing for conspiracy, leading to his "accidental" execution. John Brace supervises the effects shot of the black scrolls igniting courtesy of an electronically detonated flash charge. Numerous retakes are needed of Paul Jerricho's bid to say the cod line, "No, not the mind probe!" convincingly. Further scenes with Borusa and Flavia follow in story order, progressing to the Doctor's discovery of a hidden door to Game Control. Finally, before lunch, the three confrontation scenes between Doctor 5 and a black gowned Borusa are recorded, culminating in Patrick Troughton's one scene as Doctor



2 tries to contact the capitol from the tomb. As he is seen only on a monitor, it was not necessary to have the tomb set ready. All cast apart from Doctors 1 and 5, Tegan, Turlough and Susan are released afterwards.

The first part of the evening session is given over entirely to shooting the Dalek scenes in the metal corridor set. An out-take is recorded of John Scott Martin and Roy Skelton deliberately overacting as the Dalek. It is shown years later on a Noel Edmonds programme. A lot of time is given over to setting up and shooting the effects explosion of the prop Dalek. The remainder of the evening then concentrates on the six TARDIS scenes where an anxious Turlough and Susan watch, via the scanner, filmed insert shots of the Cybermen preparing their bomb. The final scene is the very last in story order: the Doctor going on the run again in a rickety old TARDIS. Reportedly a cheer goes up as this line closes recording for the day. Overnight Game Control and the Gallifrey capitol sets are struck and replaced by the tomb interior.

**March 31st - Day Three** and another 10:30 start. The non-film full cast is in attendance bar Paul Jerricho. Roy Skelton, John Scott Martin, Stephen Meredith and Stuart Blake. Norman Bradley and Lloyd Williams add to the number of non-speaking guards, plus Charles Milward, Graham Cole, Alan Riches, Ian Marshall-Fisher and Richard Bonehill as doomed Cybermen. A matte artist is also in attendance, creating the glass painting that will show the tomb's ceiling in long shot. Very first scene of the day. Tegan and Doctor 1's entry to the tomb via the front gates. Dave Chapman adds a slowly rising electronic black wipe beyond the gateway as the door prop is lifted using lighting hoists. Quantel is used to tilt, scale and match the live action to the doorway surround model.

The three big scenes inside Rassilon's tomb are shot next in story order, beginning with the glass painting establishing view of the whole set, the brief "reverse the polarity" scene as the TARDIS is freed, and the entire gallery of events from Borusa arriving to claim immortality to Doctor 5 beating a hasty retreat back into the TARDIS to escape being proclaimed President. Richard Mathews (Rassilon) performs some cutaway shots lying atop his sarcophagus but otherwise his deceased body is played by a dummy. For his "live" appearance Mathews is shot separately against blacks and a close-up of his head superimposed over the main picture. Various recording pauses necessitated to switch over the alcove bas-relief panels. For those multiple dematerialisations of the TARDIS, a camera image of the model police box against a CSO screen is aligned precisely over a locked-off shot of the full sized box, the camera not the model then moving as directed.

During lunch break all the tomb trappings are removed to reveal the chequer-board beneath the sarcophagus. Evening session concentrates firstly on all the ante-chamber sequences featuring Doctor 1, Susan, the Master and the Cybermen. Events are shot in story order with only one lengthy pause as the Cybermen are wired up for their massacre shots. To avoid trailing wires being visible, each Cybermen actor is kitted out with a hand-held trigger and a battery pack to ignite the flash charges on cue.

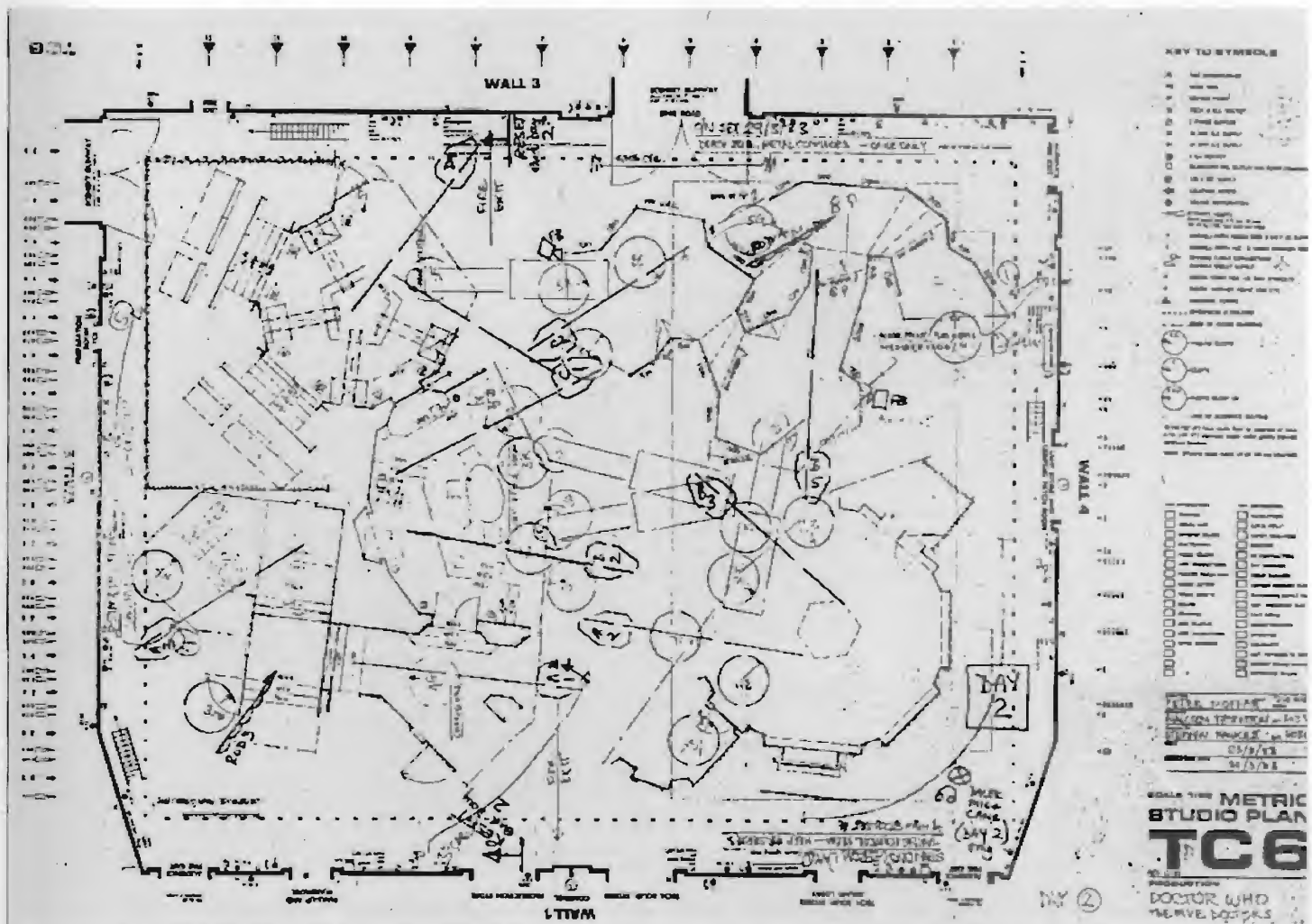
The final hour and a half is taken up with all seven of the very early TARDIS scenes, from Doctor 5 inspecting his new console to his collapse as parts of his being are stripped away. Davison, Fielding and Strickson are the only artists required, while the rest of the cast retire to an "end of term" party in one of the basement reception suites. Last of all to be recorded are the numerous model shot inserts. Yet again Peter Moffatt is able to maintain his record of bringing a show in on time.

## POST-PRODUCTION:

April 1st was Good Friday and an opportunity for a brief rest for cast and crew members. By Saturday morning all departments at the BBC with any connections to Doctor Who production were a hive of activity as vans were loaded with props, costumes and models for the trip to Longleat. Virtually the entire line up of regulars from The Five Doctors, plus a good many others (including Tom Baker) were contracted to appear over the two day event which spanned April 3rd and 4th. Nothing more was done on the production side of serial 6K until tape-to-tape transfer of the raw master recordings onto working prints took place on April 18th.

Transfer of the vast amount of film stock onto video took three days to accomplish due to the need to adjust brilliance, colour and contrast on every reel so that lighting levels would look the same throughout. The three days allotted to this process were May 13th, 19th and 25th. A rarity for this production was a two day slot for Gallery Only work between May 16th and 18th back in studio TC6. Dave Chapman was joined by Ian Hewett and Design Effects specialist Jean Peyre in constructing the many trick shots called for in the script.

Most complex of all was lining up all the elements for the rooftop long shot of Doctor 3 and Sarah. A Quantel 5001 and a computer based bitmap manipulating package called "Paintbox" were used to size-up, align and blend-in the background





mountainscape, the model and live action set footage into one seamless picture. More primitive technology, a BBC microcomputer, was used to generate the array of dancing lightning zaps which see off the Cybermen raiding party as they cross the chequered floor. Chapman used a colour pattern generator to produce the soft-focus, oscillating hues which surround the ghostly image of Rassilon, as well as the halos that emanate from Cyber-weapons when fired. Other lightning bolts and Dalek ray blasts were added using the Quantel, as were mattes of recorded footage onto most scanner screen picture areas. The Timescope was a simple triangle, created by a shape generator, colourised black and then fed into the Quantel's memory store where it could be flipped and sized as required. CSO keyed the desired static image of the Timescope's victim into the black area at the appropriate moment.

To make the drop from colour into monochrome not so noticeable during the pre-credits clip of William Hartnell from THE DALEK INVASION OF EARTH, Chapman added a rose-coloured tint to the extract. The footage from SHADA was untouched except for adding a brief appearance of the Timescope triangle at the end of the first sequence.

On May 23rd the shows opening and closing credits were created. By this point it had been decided to market THE FIVE DOCTORS as both a TV movie and as a standard four-episode package, so credits for each version were compiled. Editing the finished products together took seven whole days over May 23rd, 25th, 28th, 31st, June 2nd and 3rd. Sound dubbing took place on May 30th so that the Radiophonic Workshop would have working copies available by June 6th.

One subtle device Mills did employ was adding a different ambient sound to each of the three wasteland locations—a rarefied wind noise for the bleak moorlands, a deeper, hollow sound for the slate quarry and a gentle breeze for the road sequences with Bessie. Aside from remodulating the voices of the Cybermen party trying to break into the TARDIS, a hasty redub had to be arranged when it was noticed Richard Hurndall had recited an incorrect value for the pi constant during studio taping. He was called into the Radiophonic Workshop on July 20th to recite the correct numerical sequence which was then duly spliced into the soundtrack.

**MUSIC:** Peter Howell's work on THE FIVE DOCTORS technically began even before the show went into production. Having some time on his hands one day at the Radiophonic Workshop he decided to experiment combining the old Delia Derbyshire arrangement of the Doctor Who theme music with his 1980 revamped treatment. Howell found the pitch and tempo of the original theme was too slow compared to his, so he fed a tape of Derbyshire's orchestration through a harmoniser and changed it from a key of E minor to F sharp before speeding up the playback until the two tempos matched precisely. Engaged by John Nathan-Turner to write incidental music for THE FIVE DOCTORS, Howell mentioned the idea of a signature turn that would reflect 1963 as well as 1983. The Producer agreed to the proposal and accordingly the show ended with the new arrangement which ran to an unusually long duration of one minute, fourteen seconds.



The composer also reviewed the work of one of his contemporaries at the Workshop, Malcolm Clarke, whose incidental music for the Cybermen in EARTHSHOCK he so admired. Clarke's theme had been built around the sounds of hammers clanking on various lengths and diameters of metal pipe. It was this Howell wanted to incorporate within THE FIVE DOCTORS, but in the end he was only able to use a tiny fraction of it in two brief location scenes of the Cybermen marching.

Inspiration for the distinctive Dark Tower horn blast came from a stock recording of a hooter blowing on the Queen Mary liner. Howell sampled this into the computer memory on his 'Fairlight' synthesiser, raised the frequency and clipped the top peaks off the digital representation of the sound. The result was a shrill, but flat, drone which Howell used during establishing shots of the tower. He also incorporated it into Borusa's demise. By timing multiple blasts of this horn sound over footage showing Borusa clutching his hands over his ears, Howell implied the noise could be heard as part of the drama and not just as incidental music.

With prospects of marketing the show as a serial in mind, Howell was asked to compose cliff-hanger 'stings' for the three planned episode endings which would be:-

- 1) The 'slopehanger' as Sarah loses her balance in the fog.
- 2) Turlough and Susan switch on the TARDIS scanner and see the ship surrounded by Cybermen.
- 3) The Master creeps down a stairwell in the tomb behind the retreating figures of Doctor 1 and Tegan.

In total Peter Howell produced just over 20 minutes of incidental cues. Two pieces he was not responsible for were the stock track of brass band music from Chappels' played over the punting scene from SHADA, and the harp music played by Doctor 5. In the latter case a musician was specially brought into the Maida Vale studios to record a short, three-second improvised tune.

A segue of Howell's score for THE FIVE DOCTORS was later released as part of the Doctor Who — The Music II album by BBC Records in 1985, and then again in 1992 as part of a CD compilation album from 'Silva Screen' appropriately titled *The Five Doctors*.

**CUTS:** A number of cuts were made to bring THE FIVE DOCTORS down to its final transmission time, some reinstated for the BBC Video special edition. At the start of the Eye of Orion scenes, a 6 second shot of the Doctor emerging from the TARDIS and joining Turlough was omitted, while after the Doctor's line "Same cause and reason", the script continued:

TEGAN: Could you build a machine to create the same atmosphere?

DOCTOR: Very easily.

TEGAN: Why don't you? We could spend every day feeling like this.

DOCTOR: Not all of us need an artificial environment to feel friendly.

Thirteen seconds were cut from the beginning of the UNIT reunion scene, as Crichton pours himself and the Brigadier's drinks, and toasts "To civilian life". Similarly, a brief shot of Crichton replacing the top on the bottle is missing from the scene's end. The following scene contains interesting variations, in that the Doctor's line about Zodin and creatures "covered in hair [that] hopped about like kangaroos" is not scripted, and each of the six takes required includes slight variations, including references to Zodin as "him". The Doctor also goes on to ask the Brigadier: "You never met my



**SPECIAL SOUND:** Dick Mills raided the workshop's archives for some of the required source material. Dalek gun-fire from DESTINY OF THE DALEKS, snaser bolts from THE DEADLY ASSASSIN, Cyber-guns from EARTHSHOCK, and all the way back to THE WEB OF FEAR for a Yeti roar; reputedly the modulated sound of a lavatory flushing. Also from the old days, Mills re-introduced the notion of the Cybermen's armour being thick metal, viz. the sound made as the Doctor strikes the silver hand gripping the Brigadier's arm. Curiously, Mills did not use the opportunity of a redesigned TARDIS interior to revamp any of the ship's electronic hums and whirs.

*Continued on page 24*



# ADVENTURES IN THE DEATH ZONE

(OR BBC ENTERPRISES, AS IT'S ALSO KNOWN)

**RICHARD MOLESWORTH** describes how **THE FIVE DOCTORS** returned to the editing suite 12 years after it was originally made

**THE SPECIAL EDITION** video release of **THE FIVE DOCTORS** came about from a series of related occurrences. It started in 1993, when I was researching an article for the *DWB Compendium* on the BBC Film and video library. Assisting me was Paul Vanezis, who at the time was moving from being a VT Editor at BBC Pebble Mill, to a Director on *The Clothes Show*. Paul checked out a few facts for me, and discovered that all the studio material, plus all telecine transfers from the **THE FIVE DOCTORS** still existed on their original 625-line 2-inch videotape format.

Quite why this should be is not known — perhaps it was because this was the last story made on 2-inch (*WARRIORS OF THE DEEP* being made on 1-inch), or maybe because it was the twentieth anniversary story, or maybe just an oversight. Also at the time, we were helping Kevin Davies out with *Thirty Years in the TARDIS*, along with Steve Roberts, who was a member of the unofficial BBC restoration team, responsible for the recolorisation of *DOCTOR WHO* AND *THE SILURIANS* AND *TERROR OF THE AUTONS*. At the time BBC video were about to re-issue the original version of **THE FIVE DOCTORS**, as the original release had sold out, but were dismayed to discover that their original duplicate master of the story had been damaged. Instead of making a new master, BBC video were put in touch with Paul Vanezis, who explained that — if they wanted — it would be possible to release an extended version of the story.

Throughout 1994 various ideas were kicked about with. Firstly, to 'drop in' any new material (as they did with *SILVER NEMESIS*) without any real modification, or to update the story. BBC video favoured the latter. Paul and myself went away, and whilst Paul started planning the extended release, I looked at the possibility of adding a mini-documentary to the package, using material from the studio recordings and ancillary TV material from 1983. The idea being that with all the material being put on a single tape, a copy of the script could also be included in the package, in a similar way to the *SHADA* release. This idea was never utilised, with BBC Video deciding to instead release it in a double pack with *THE KING'S DEMONS*.

Paul ordered up copies of all the material, and the tapes were viewed and painstakingly logged. We then looked at the original edit of the show (which ran to around 96 minutes) which also still existed, and Terrance Dicks's original script. One of the first things Paul decided was to move many of the opening scenes back into their original order.

The first couple of scenes were causing a bit of a problem. The second scene — on the Eye of Orion — featured unused material of Turlough sketching, followed by the Doctor coming out of the TARDIS. This didn't work after the initial TARDIS scene, as their was a huge gap between the Doctor walking out the doors in the studio, and then leaving the Police Box on location. I voiced the idea that the shot of Turlough sketching could precede the interior shots, but this didn't quite work as an opening. Looking at some of the studio material, I noticed that there were a few empty shots of



the interior of the Tower of Rassilon that could be mixed together, coupled with an unused model shot of the tower itself. Paul liked this idea, as it gave the story a stronger opening than the TV version, and so the editing of the story began.

Although Paul was in charge of the project, both myself and Steve Roberts also had a great deal of input into the final programme — in particular, Steve came up with the spooky shots of the phantom companions dissolving away, using a smoke key (ironically, one of the smoke overlays still in existence from *THE DALEK MASTERPLAN*). My own favourite contribution that was utilised was a new piece of recorder music arranged by Peter Howell that was used over a shot of the second Doctor and the Brigadier walking towards the Tower — this shot was longer than that originally used, and needed something to make it work on screen.

At the end of the day, the project was Paul's, and he made all the final decisions. Most of them I feel work well, although I always argued against the re-modelled 3D timescoop effect, although Paul was / is perfectly happy with it. Paul also decided to drop the second *SHADA* clip at the end, as we both felt it didn't fit into the story at all. Paul ensured that a photo of Tom Baker (and only Tom...) was used to depict the fourth Doctor being trapped, and that it would be in the same costume as seen in the clip (unlike the TV version). Paul also hated the

cutaway TARDIS separating shot used to take all the Doctors home at the end, and I suggested using the timescoop effect again, which Paul agreed works far better.

All along the way, BBC video assured us that they had obtained all the necessary clearances for the tape. We had taken it upon ourselves to get agreement from Terrance Dicks, had approached Peter Howell about re-scoring the music (which was fortuitous — he was just about to recycle his original tapes), and also Dave Chapman, who was delighted to have the opportunity to have another go with some of his video effects. However, when we delivered the finished programme, we discovered that John Nathan-Turner and Peter Moffat had not been approached about the project, and although neither actually needed to be consulted, it was, in my opinion, extremely unprofessional that they had not been told. JNT made a minor complaint about the structure of the end credits, that resulted in them being rearranged without Paul's supervision, which means for the video release they now no longer cut correctly to the end music. JNT has since said in his *Doctor Who Magazine* memoirs that he feels the Special Edition is overlong and a "boring yarn". Of course, he is entitled to his opinions, although our brief was to make it as long as we possibly could. If we wanted to make the story more exciting, the release would have only been around 70 minutes long...

Paul's thoughts on the project now?

"*THE FIVE DOCTORS — The Special Edition* was never intended to be more than an alternative to the original version. It was a joy to do and I think the end result is as up to date as it can be without reshooting any of it (which was also an option). Although now a distant memory, I do remember with some amusement reading Jan Vincent-Rudski's editorial in *TV Zone* which also featured a review of the video. He insisted that someone else's work shouldn't be mucked around with and that the artistic decisions of the past should be left as they are (unless the original team had something to do with it). He is of course completely missing the point. There isn't anything in *THE FIVE DOCTORS* that had anything to do with art apart from the music. It's a good story considering the constraints, but flawed in design and direction. You would think that a story celebrating twenty years of a hugely popular programme would have had a little more care taken over it, but it didn't. What we liked about it was the fact that it brought together all our favourite villains with all the personas of our favourite hero. The detractors of it are taking it all far too seriously. My belief though, is that if you have a job to do, you should do the best job you can given production constraints. That's what I did."

Paul and Steve Roberts have collaborated again since on the excellent *Bottom — Fluff* video release, and more recently, the three of us have been discussing ways to make a further *Doctor Who* video release — *THE WAR MACHINES* — more... complete. The results should be apparent before the end of 1997.



Auntie Mabel, did you?", to which the Brigadier replies, "No", a sequence overdubbed on the transmitted version.

The following scene in the TARDIS was the first of many Fifth Doctor fades away sequences to be trimmed, losing the opening 11 seconds.

(THE DOCTOR CLUTCHES HIS CHEST)

TEGAN: What's wrong?

DOCTOR: It's fading. It's all fading.

TURLOUGH: What's fading?

Further sequences of six and twenty seconds respectively are removed from the beginning and end of the next scenes in the TARDIS as follows:

(THE DOCTOR HAS COLLAPSED. TEGAN AND

TURLOUGH HELP HIM SIT UP)

TEGAN: What's happening to him? What are we going to do?

TURLOUGH: He seems to be under some kind of psychic attack.

DOCTOR: I am being diminished...

Next, Turlough suggests they wait in the TARDIS until the Doctor recovers - and Tegan adds "And if he doesn't?":

The last of these scenes is a 31 second sequence scheduled to follow Sarah and the Doctor's reunion, was lost entirely. In the previous TARDIS scene the Doctor had mumbled something about sending a signal. The missing scene continues:

(THE DOCTOR CLUTCHES THE CONSOLE)

DOCTOR: I've got to... What is it I've got to do?

TEGAN: You said something about a signal.

TURLOUGH: About being whole.

DOCTOR: The signal! Yes, of course...

TEGAN: What's the signal for, Doctor? Who is it to?

DOCTOR: Recall Signal. They'll hear it... bring them...

(HE STARES VAGUELY AT THE CONSOLE,

CLEARLY HAVING NO IDEA WHAT TO DO NEXT)

TEGAN: Tell us where the signal control is, Doctor, we'll help you.

DOCTOR: It's... it's...

(HE PROMPTLY COLLAPSES AGAIN)

Seven seconds were cut from the end of the first Doctor/ fifth Doctor reunion scene — after Tegan and Turlough leave to prepare a meal, the first Doctor turns to his younger self:

DOCTOR: Now young fellow, tell me all

about it.

In the scene where the Doctor and Sarah drive through the Death Zone in Bessie the opening portion of their dialogue has been cut, and it also differs in places to the script:

SARAH: It's so desolate.

DOCTOR: It's the Death Zone, Sarah. The setting for the Game. A disgraceful business altogether. They scooped up alien species, set them down here and watched them fight it out.

SARAH: That's horrible.

DOCTOR: Old Rassilon put a stop to it in the end. Sealed off the Zone, forbade the use of the Timescoop... until now.

A sequence restored in part to the BBC Video release comes as the Doctor takes the recall device from the unconscious Master, and the action cuts to the Capitol:

(A SIGNAL LIGHT STARTS TO FLASH ON THE CONSOLE)

CASTELLAN: All available power to transmat beam. Locked on! Transference - now!

(HE THROWS A SWITCH)

CASTELLAN: Prepare to retrieve the Master.

Five seconds are then cut from the beginning of the next TARDIS scene, showing Tegan binding Susan's ankle with a bandage. The end of the same scene also loses five seconds, as Tegan asks to go with the first Doctor:

DOCTOR... if you must. (HE SMILES)

DOCTOR: Thank you for offering.

(TURLOUGH SUPPRESSES A LAUGH AT TEGAN'S CROSS EXPRESSION)

The scene in which the Master makes his deal with the Cybermen was also cut, losing a final sequence of 11 seconds as follows:

(THE CYBERLEADER STEPS UP TO THE MASTER)

LEADER: You will guide us to the Tower.

(THE MASTER SMILES AND THE CYBERMEN LOWER THEIR WEAPONS. THE MASTER SETS OFF AHEAD OF THE CYBERMEN WHO FOLLOW)

More complex cuts were made to the scenes of the Brigadier and the second Doctor in the caves:

DOCTOR: Come along, Brigadier. This way.

BRIGADIER: Dammit, Doctor. I'm not built for this sort of thing any more...

DOCTOR: You never were. Cheer up. We're getting along very nicely. The tunnel's rising all the time...

The TV version picks up here, but with the Doctor's words "This way" dubbed at this point. There are 16 seconds missing.

Also lost was an 11 second scene reminding viewers why Turlough and Susan couldn't simply escape the Cybermen's bomb by taking off:

(SUSAN AND TURLOUGH STAGGER AS THE WHOLE TARDIS ROCKS AND SHAKES. THERE IS A SOUND OF REPEATED HAMMERING)

TURLOUGH: If only we could get away from here... Can you operate the controls?

SUSAN: Yes... But you're forgetting: we're still trapped by the force-field from the Tower.

Another notable sequence reinstated in the video version follows the Cyber-massacre, as the Doctor and Sarah head for the cave. They are spotted by a lone Cyberman who follows them up the mountain. Once at the top, while the Doctor is preparing his lasso, Sarah spies several Cybermen climbing after them. She picks up a small rock and lobes it at the Cybermen. She misses and returns to the Doctor, who is now ready for her.

A 10-second cut occurs at the end of the chess-board scene. Tegan starting to follow the Doctor across the board is missing. This leads directly into a cut sequence where the fifth Doctor marches up to the Conference Room doors, and enters. He calls to Borusa, who is not there. On TV, the scene simply cuts in at a later point with the Doctor asking the guards where Borusa is.

The following scene with the second Doctor and the Brigadier is missing its beginning:

(THE BRIGADIER AND THE DOCTOR COME ALONG A PASSAGE)

BRIGADIER: I don't like it, Doctor. I feel - strange - nauseous.

DOCTOR: What you feel is fear, Brigadier. Projected from the mind of Rassilon.

BRIGADIER: Fear?

(SUDDENLY THEY HEAR A PIERCING SCREAM.

THE BRIGADIER IS ABOUT TO RUSH OFF. THE

DOCTOR RESTRAINS HIM)

DOCTOR: It may be a trap. I'll look. Wait here.

BRIGADIER: Certainly not.

DOCTOR: Oh, all right. But don't get in the way.

(THEY MOVE OFF. THE SCREAM SOUNDS AGAIN)

Several cuts are made during the meeting of the Doctors in the



Tomb: When the first Doctor and Tegan enter the Tomb, a 10 second cut is made removing a shot of the Doctor approaching the engraved pyramid and walking all around it. When the Brigadier arrived to meet Sarah and Tegan he originally quipped:

BRIGADIER: Don't ask me how we got here. It's like a cross between Guy Fawkes and Halloween.

Another cut comes after Sarah's comment that the Doctor always leaves them out when things get interesting:

TEGAN: My version isn't much better. SARAH: Which one's yours?

A 11 second cut comes after the Cybermen have prepared their bomb outside the TARDIS:

CYBERLEADER: Your orders are to move back!

CYBERMAN: Excellent!  
(THE CYBERMEN MOVE BACK)

This is followed by a top and tailing edit after Turlough's line that he and Susan are going to die:

TURLOUGH: Die... it seems.

(THE FIFTH DOCTOR IS IN THE CONFERENCE ROOM. HE STANDS BY THE HARP AND PICKS AT THREE STRINGS)

A similar cut occurs as Borusa declares he knows the secret to "True immortality":

BORUSA: Rassilon lives, Doctor. He is immortal!

This then leads to a longer sequence of Sarah and Tegan binding the Master.

As Borusa leads the fifth Doctor from the Game Room the start of the next scene in which they emerge was cut:

BORUSA: Time to go, Doctor. My immortality awaits.

(THE VOICE OF THE SECOND DOCTOR THEN COMES ACROSS THE TRANSMAT COMMUNICATOR as on TV)

Just before Rassilon appears, a 10 second cut occurs. The still disembodied voice asks:

RASSILON: Who has come to disturb Rassilon?

(BORUSA STEPS UP TO THE DAIS - a high shot seen from above the bier)

Initial cuts used a different sequence of the fourth Doctor and Roman, showing them approaching the college gates, firstly in freeze-frame and then slowing speeding up. This scene was changed to the one seen on TV at John Nathan-Turner's insistence as it shows

# Pledging Support

**DOCTOR WHO's** twentieth anniversary was unquestionably the most hyped event in its history. Longleat was by and large regarded as the kick-off but although it was the start of the public's exposure to festivities, behind the scenes a lot more was going on, and in some cases had been since the preceding summer.

The publishing group W.H. Allen, owners of the Target Book range of novelisations, had put their plans in motion as early as October 1982. Titled simply *Doctor Who - A Celebration*, this coffee-table format hardback was the brainchild of Managing Director Bob Tanner, who commissioned it from one of the company's freelance editor-cum-writers, Peter Haining.

Published September 1983, the initial print run of 25,000 sold out almost immediately, necessitating a rapid second edition. To date it is still the single most successful *Doctor Who* book ever published, selling in excess of 100,000 copies worldwide in hardback alone.

Not to be outdone, John Nathan-Turner had approached *Radio Times* towards the end of 1982 with a view to them producing a sequel to their enormously successful *Doctor Who Tenth Anniversary Special*. Researched and edited during August and September 1983 this lavish, full colour, 64-page follow-up was just able to squeeze in details of the sixth Doctor's identity before a deadline timed to meet its scheduled October street-date.

While not quite the same best-seller its 1973 counterpart had been, the *Doctor Who Twentieth Anniversary Special's* sales were sufficient to convince its editors of the merits of sanctioning the first Time Lord cover for the regular magazine since *THE TIME WARRIOR* almost exactly ten years earlier.

Accordingly a three page colour article by Ian Levine profiling *THE FIVE DOCTORS*, plus a cover commissioned from Andrew Skilleter, adorned issue 3132 for the week spanning November 19th-25th. Sadly there were gremlins. A strike by workers at the *Radio Times'* printers in the south-east impacted that part of the country to a point where no copies of the magazine were produced that week. Other parts of the country were unaffected.

Additional publicity for the special took place live on

Monday November 21st in the *Blue Peter* studio. Presenter Peter Duncan introduced viewers to a gaggle of past *Doctor Who* monsters - some in pretty poor shape - before ushering in a Sunshine Minibus being donated by the Children in Need Trust to the Guernsey School for handicapped children. Driven by Peter Davison and Richard Hurndall, in full costume and make-up, the event marked Hurndall's one and only promotional appearance as Doctor Who, outside the context of the special's production.

The grand scheme was that *Doctor Who's* first TV movie would receive its broadcast premiere universally on November 23rd 1983, just as John Nathan-Turner had intended. The Controller of BBC1, however, was of the opinion better ratings would be garnered placing it as a highlight of the corporation's annual Children in Need telethon scheduled for Friday November 25th.

were still free to do so. The prime exponent of this option was American PBS station WTTW (Channel 11), a local broadcaster to the Chicago area in mid-western USA.

Conscious of a vast interest in *Doctor Who* among young Americans, and aware of the Spirit of Light convention taking place at the Hyatt Regency O'Hare Hotel complex that weekend, Channel 11 scheduled the anniversary special purposely on the night itself. Due to company by-laws governing the broadcast of imported material during Prime Time, the station was unable to get the same 7:30 slot enjoyed by the BBC two days later. Instead they settled for a world premiere, uninterrupted by commercials, starting 10:30 p.m. central standard time.

Ratings for the Channel 11 broadcast are unavailable, but the movie did face stiff opposition from the popular *Johnny Carson Show* on NBC. Other opponents in the Illinois/Indiana region included

*Night Line News* on ABC and reruns of *Police Story* on CBS and *The Love Boat* on local Chicago station WGN.

American audiences did not see an entirely uncut print of the story. The cutaway shot of a Time Lord corpse spotted by the Master as he roams the Death Zone was excised by Channel 11 censors prior to broadcast. That same version was repeated four days later on Sunday November 27th at 9:30 am and then once more around

11:00 pm that night as part of the monthly funding pledge drive (telethon), with costumed fans (Whovians) invited in by Channel 11 manning the phone lines.

By way of partial compensation BBC1 viewers in the London area were able to see a pre-recorded interview between Peter Davison and Children in Need host Terry Wogan immediately after the British premiere of *THE FIVE DOCTORS*. During this short piece Davison donated his original fifth Doctor coat for charity auctioning, meanwhile apologising for not being a live presence in the studio. Like so many of his co-stars he had a major booking in the Windy City.

FRIDAY 25th NOV 1983											
BBC 1											
CRACKER JACK	SIXTY MINUTES	THE CHILDREN IN NEED	DOCTOR WHO THE FIVE DOCTORS (TV movie)	KNOTS LANE	CHILDREN IN NEED						
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00
BBC 2											
CLOSE DOWN	DUAL AT SILVER CREEK (TV)	DEAR MARGO	THE TREASURES OF THE BUNFELL	DANCE INTERNATIONAL	M.A.S.H.	EVENTS IN A MUSEUM	THE LIGHT OF EXPERIENCE				
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00
ITV (LWT region)											
FREE THE YOUNG DOCTORS	THE 5 O'CLOCK SHOW	FAMILY PORTUNES	THE A TEAM	A FINE ROMANCE	ALF WEDDERBURN PET	ROWS AT TEN	THE LONDON PROGRAMME				
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00
CHANNEL 4											
THE MUNSTERS	THE TUBE	CHANNEL 4 NEWS	RIGHT TO REPLY	THE AMATEUR NATURALIST	A WEEK IN POLITICS	ROCKERS ROADSHOW	THE PAUL HOGAN SHOW	PICTURE OF HEALTH			
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	11:00

Such a move did not ultimately benefit the special, although it did boost year-on-year ratings for Children in Need. Loyal fans and those motivated by the nationwide appeal did tune in, but as far as the greater television population was concerned, the spectre of more than four hours' collection tin rattling was a major cause of mass channel hopping that night. Despite minimal opposition from BBC2 (*Dance International*), Channel 4 (*Right to Reply*) and networked ITV (*The A Team*), the best the show could do was 7.7 million viewers - on par with season 20's best placed episodes: *SNAKEDANCE* part two and *MAWDRYN UNDEAD* part four.

Overseas countries who had purchased special agreements to broadcast the show on the anniversary date

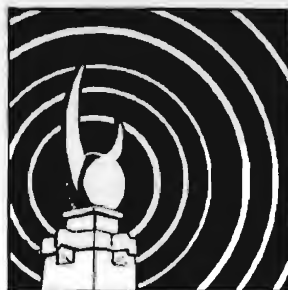


the Doctor and Romana leaving in the TARDIS, just as the other Doctors would later do. When this occurs, a 7 second establishing shot of the TARDIS before it splits up has been cut.

As Chancellor Flavia arrives, a 3 second shot of the empty transmat booth has been cut, followed by a further 13 seconds showing two other guards materialising. On TV these later materialisations are heard off-screen. The next cut comes where Flavia announces to the Doctor that he has been chosen as President. The cut removes a portion of dialogue within their conversation:

FLAVIA: ...to take office immediately  
DOCTOR: Oh, no!  
FLAVIA: This is a summons no Time Lord dare refuse. To disobey the will of the High Council will attract the severest penalties.  
DOCTOR: Very, well, Chancellor Flavia, you will go back...

The final cut, of 15 seconds, shows Flavia snapping her fingers at her guards and stepping into the transmat.



## TRANSMISSION:

Final sypher dubs took place on September 14th and 15th to prepare a transmission print of the TV movie, and on September 22nd and October 6th for the episodic versions. A British transmission date of Wednesday November 23rd 1983 was originally intended but late in the day a decision was made by the BBC1 Controller to move it to the following Friday to help attract more viewers to the Children in Need charity telethon.

Terrance Dicks wrote a standard 128-page novelisation of his script immediately after the rehearsal drafts had been accepted by the BBC so that W.H. Allen could meet their ambition to release the story simultaneously in hardback and paperback the week after the show's premiere on air. For once, however, the distribution system was ahead of the game. First edition paperbacks — featuring a silver embossed cover — began appearing in shops around mid-November. Despite protests to the publishers from John Nathan-Turner, it was too late to halt eager fans from digesting the story ahead of transmission.

On BBC1 the special was well trailed. Monday November 21st saw Nicholas Courtney, Mary Tamm, Janet Fielding and Mark Strickson in Birmingham to start celebrations by cutting a special 20th anniversary cake on air as part of the live *Pebble Mill* magazine programme. That same day Peter Davison and Richard Hurndall appeared on *Blue Peter* to present the Sunshine Minibus to children of the Gurney School. The day after a host of *Doctor Who* regular cast members, plus John Nathan-Turner, departed Heathrow Airport en route to Chicago for the big Spirit of Light convention that weekend. They were in time to see the world premiere of *The Five Doctors* on Wednesday 23rd November, broadcast by the WTTW PBS channel.

Back in the U.K Peter Davison pre-recorded a short feature with Terry Wogan on Wednesday intended for broadcast during Children in Need. Davison flew out to the USA on Friday, unaware that his interview would only be shown in the London region. 19:20 was the scheduled start of *The Five Doctors*, at 90' 23" slightly longer than the edited print shown in Chicago. In some areas subtitles were superimposed over the picture showing totals the Children in Need appeal had amassed so far.

Despite its status, and the fact *Doctor Who* had not been on air since August reruns of *The Visitation*, *Kinda* and *Black Orchid*, *The Five Doctors* only managed an audience total of 7.7 million viewers, and a chart position of 51, although this was on par with the top rated episodes from Season 20. The episodic version was screened over four consecutive nights commencing Tuesday August 14th 1984 at 18:15. Ratings for the repeats were alarmingly low, at 4.7m, 4.5m, 3.7m and 4.8m. The best chart position was 88, the worst, 107.

A BBC video of the full TV movie appeared in 1985. In 1995 a special version of the story was released as part of a boxed set, along

with *The King's Demons*, a pair of commemorative postcards and an album for the cards. Running to 101 minutes, the story had been re-edited by Paul Vanezis of BBC Birmingham to incorporate some scenes chopped from the 1983 print, improved electronic effects and a soundtrack in full Dolby stereo.

**TRIVIA:** According to the script, the black-gloved hands of the unseen villain open an "Ivory box, the kind that might contain antique chessmen... the hand takes a piece from the box and places it on the map". On TV, the figurines materialise in a cubicle.

While an insert shot shows the Brigadier's torch being drawn aside by a breeze, the long-shot fails to do so.

*THE FIVE DOCTORS* has been issued under no fewer than three video covers: the original *Radio Times* cover by Andrew Skilleter, Alistair Pearson's cover for the unedited re-issue, and Colin Howard's revamp for the Special Edition.

Terrance Dicks' novelisation states that the Doctor has three great-grandchildren via Susan, and that her husband David is a prominent figure in the post-DALEK INVASION government (not a farmer, as he'd planned!).



**CONTINUITY:** The Doctors are once again confirmed as the original through fifth incarnations, as stated by *THE THREE DOCTORS* and *MAWDRYN UNDEAD*.

The Brigadier's moustache, hair colour and lack of bald patch support the script's suggestion that *The Five Doctors* takes place at the time of his retirement — prior to either section of *MAWDRYN UNDEAD*. Unfortunately, he recognises "Miss Jovanka", which rather undermines that suggestion...

Two of the High Council disappeared in the Death Zone before the Master's arrival. Unfortunately, three members of the Inner Council are absent compared with *ARC OF INFINITY*: Thalia, Zorac and Hedin's successor. Presumably, Thalia resigned, making way for Flavia, between the two stories, and the dead councillors were the other two. The Doctor indicates that he has known the Castellan — only the third regular character to die in the series' history — for a long time... implying they knew each other before *ARC OF INFINITY*. Later, Flavia implies she was connected to a previous occasion where the Doctor was offered the Time Lord presidency... as she would have had little chance to do so in *THE INVASION OF TIME*, this may refer to the time before the Doctor first left Gallifrey.

The Time Lords are apparently able to contact the Master to invite him to Gallifrey despite his renegade status — and he doesn't seem worried that they might try to stop him leaving. Either he has a high opinion of their promises, or he knows their 'inability' to capture him on other occasions is less than genuine... Similarly, the first Doctor and Susan seem less worried about being back on Gallifrey than *THE WAR GAMES* might have suggested...

Each Doctor's inability to remember his earlier experiences of this incident may be explained in a variety of ways. One explanation would state that while this incident takes place at different points in his time stream, it nevertheless occurs simultaneously, so the Doctor is only able to look back and recall it once his previous selves are returned to normal time and their history reconnects to the original time-stream. This also would make it possible for the earlier Doctors to be killed without threatening the current Doctor's existence — as appears to be the case (and is not in *THE TWO DOCTORS*).

Certainly, that the second Doctor knows of Omega (or more precisely, knows of him as someone connected to the Brigadier, not merely a Gallifreyan pioneer) suggests that Time Lords retain memories of meeting their other incarnations until their next regeneration. Alternatively, it might be that these memories of previous such encounters are restored when taken out of time — which might explain the second Doctor's knowledge of Jamie and Zoe's fates, if he discovered it during *THE THREE DOCTORS* mindlink with his successor.

The third Doctor recognises the Master's new incarnation — after a moment's hesitation. Come to that, so does the Brigadier... but then the look is quite distinctive. Sarah-Jane does not... and doesn't know the Master once the Doctor identifies him, so they've never met in untransmitted adventures. Susan doesn't seem to know the Master, implying that his friendship with her grandfather broke up earlier than she remembers; that the first Doctor doesn't recall him either supports this, implying that the two Time Lords didn't meet again until the Doctor's second incarnation. The Doctor isn't surprised that Liz and Mike know each other, confirming that Yates joined UNIT before Liz's resignation.

The Cyberleader states that promises made to aliens have no validity... implying that the concept of promises still matter to the cyborgs.

The early Time Lords used the Time Scoop to kidnap creatures from across the universe for use in gladiatorial contests. Conflicting accounts suggest either that Rassilon instigated the Games, or that he was responsible for shutting them down — if the latter were true, it would imply that the Games (and hence the Time Scoop) existed before he and Omega created the Eye of Harmony on which the Time Lords' current time travel technology is based.







